Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pierre Boulez: Répons

Partition UE 33637

© Copyright 1981 by Universal Edition (London) Ltd., London

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pierre Boulez

Répons

pour six solistes, dispositif électroacoustique et ensemble
(1981–1984/2005)

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Preface

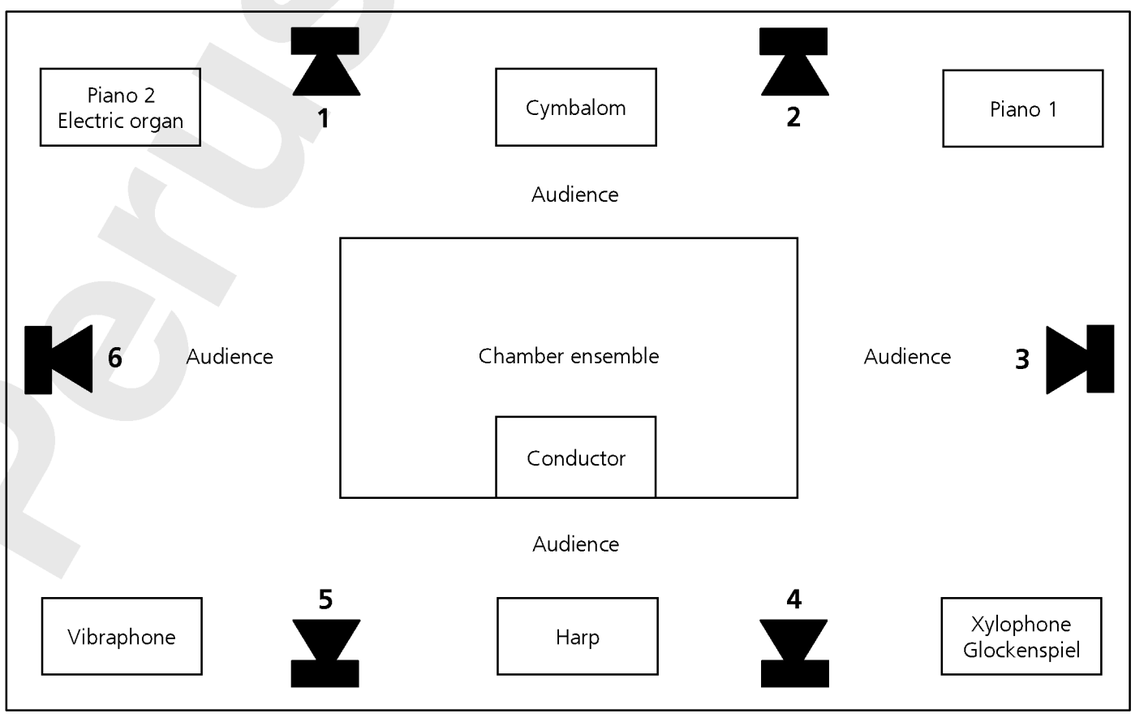
Répons was commissioned by the Südwestfunk (Southwest German Radio) for the Donaueschingen Music Festival and was first performed on 18 October 1981, by the Ensemble Intercontemporain (conducted by the composer) using technology developed at IRCAM, the music research institute that is part of the Centre Georges Pompidou in Paris. The work is dedicated to Alfred Schlee, a longtime friend of the composer and former director of Universal Edition in Vienna. Incidentally, the work contains a hidden reference to another close friend, the conductor and patron Paul Sacher. The letters in the last name of one of this century's great musical benefactors are used as the departure point for creating the harmonic material that structures the entire composition.

The title of this work refers to the responsorial form of Gregorian Chant in which a solo singer alternates with a choir. Two things are of interest in this form: first of all, the relationship between 'the one and the many' and secondly, the spatial element introduced by the distance separating the soloist and the choir. In this simple form one finds some of the musical ideas which will be found throughout the work: the taking of a simple musical idea and making it proliferate, the alternation between solo and collective playing, and the movement of sound in space.

The work is written for three separate entities: (a) Six soloists playing percussive instruments: cymbalom, piano 1, xylophone doubling with glockenspiel, harp, vibraphone, piano 2 doubling with an electric organ. (b) An instrumental ensemble of 24 musicians: woodwind (2-2-2-2) plus bass clarinet, brass (2-2-2-1), three violins, two violas, two violoncellos and double bass. (c) An electro-acoustic system made up of a computer (used to analyze, transform and spatialize the sound of the soloists) and a set of six loudspeakers.

The instrumental ensemble and conductor are placed on a stage in the center of the hall. The soloists are positioned equidistantly round the edge of the hall surrounding the audience that is placed between the soloists and the instrumental ensemble. The sounds of the soloists are transformed whereas those of the ensemble are not.

The following figure shows the disposition of the six soloists, orchestra, speakers and audience in a typical setup.

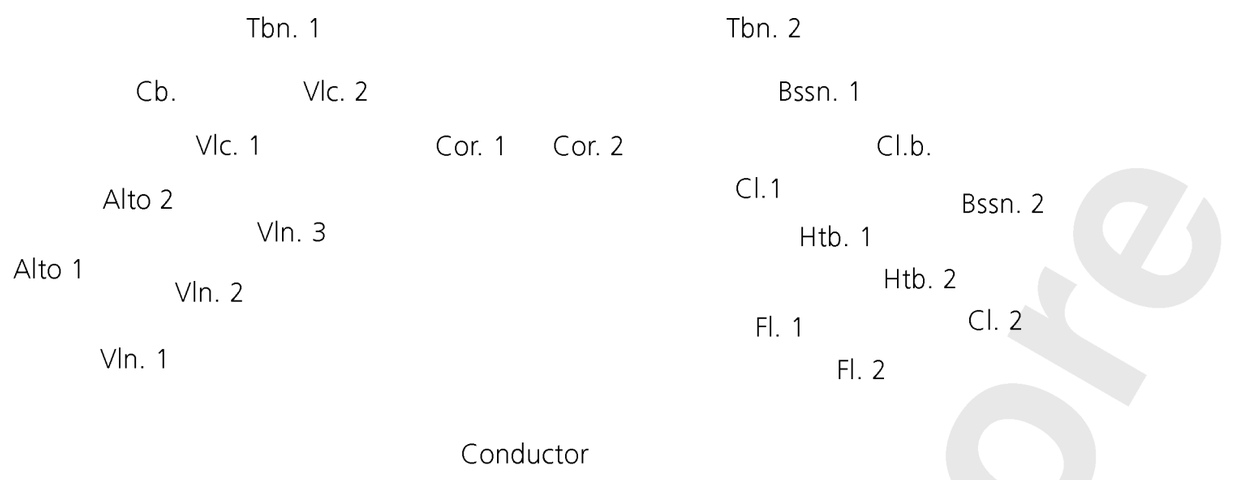


The ideal setup space is a flat rectangular space with a high ceiling whose dimensions make it possible to place the audience as shown. Ideally, there should be some distance separating the audience from both the orchestra and the soloists in order to avoid having a part of the audience being too close to one particular instrument or group of instruments.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

The seating of the musicians in the chamber orchestra is shown in the following figure.



Note that the pairs of flutes, clarinets, bassoons, trombones and trumpets are not seated side by side.

Boulez's main motivation for the use of technology in *Répons* came from his desire to maintain a coherence between the world of instrumental music and electronics. He was frequently bothered by the early attempts in the late 70's to combine computer sounds and instruments when the computer sounds were played from a tape during the performance. Since the performers became the de facto prisoners of the tape's mechanical time, all life and mobility so essential to performance were lost. From this came Boulez's interest in real time technology developed at IRCAM in the late 70's and early 80's and that enabled musical performance to regain its rights in the world of computer sounds. When work on *Répons* began in 1980 it was possible to use the computer in real time to transform the sounds of the live performers.

From a musical point of view Boulez uses sound transformations as a means of taking a musical idea born and used in the instrumental realm and extending it into the world of electronics. In this way the coherence between the two worlds is maintained and the overall musical vocabulary is expanded. Taking a very simple example, when the soloists enter for the very first time they all play arpeggiated chords together. The basic idea of an arpeggio is that one 'rolls' the chord, that is, one plays the notes of the chord 'smeared' out over time. Boulez takes this very simple idea and proceeds, in the next entrance of the soloists, to have the soloists come in one after another playing, again, arpeggiated chords. The chords in turn are transformed by the computer in such a way that the arpeggiated chords are themselves arpeggiated. The overall result of the soloists and the transformed sounds together is that of an arpeggio of an arpeggio of an arpeggio.

Like many other of Boulez's compositions, *Répons* remained a 'work in progress'. The first version was approximately 17 minutes long, the second (premiered in London in 1982) was approximately 35 minutes long and the third version (premiered in Turin in 1984) lasted 45 minutes. Electronics were added to certain parts of the work in 1998 and 1999. Slight modifications were made up to roughly 2003.

Andrew Gerzso
Paris 2014

Note: The electronics in *Répons* involve processes and data that cannot be completely described and included in the score itself due to limited space. A summary of the electro-acoustic principles is printed in the Appendix of this volume. For detailed information about the electronics, please consult the 'Technical Manual' by Andrew Gerzso, UE 36888.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Vorwort

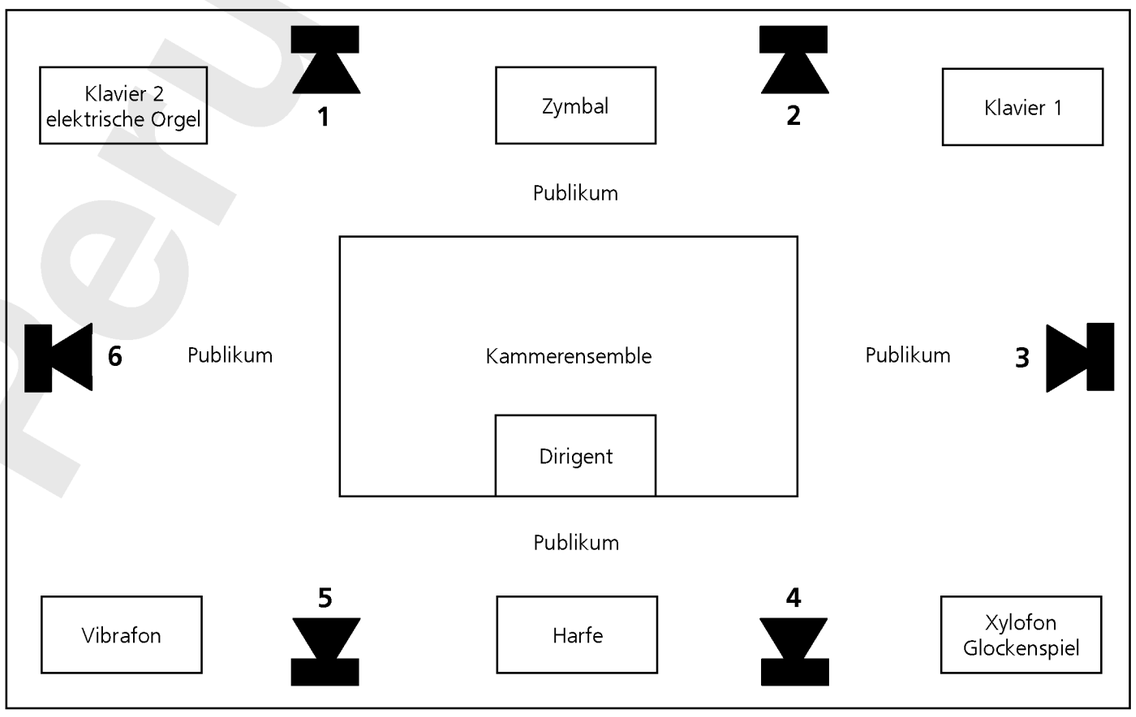
Répons war eine Auftragskomposition des Südwestfunks für das Donaueschinger Musikfest und wurde am 18. Oktober 1981 durch das Ensemble Intercontemporain (unter der Leitung des Komponisten) uraufgeführt. Die Technologie wurde vom IRCAM, dem Musikforschungsinstitut des Centre Georges Pompidou in Paris, entwickelt. Das Werk ist Alfred Schlee gewidmet, einem langjährigen Freund des Komponisten und ehemaligen Leiter der Universal Edition Wien. Ferner verbirgt sich in dem Werk auch eine Anspielung auf einen anderen guten Freund des Komponisten, den Dirigenten und Mäzen Paul Sacher, einer der größten Kunstförderer des 20. Jahrhunderts. Die Buchstaben seines Nachnamens bilden als Tonnamen den Ausgangspunkt für das harmonische Material, das die Struktur der gesamten Komposition bestimmt.

Der Titel des Werks bezieht sich auf das Responsorium des Gregorianischen Chorals, bei dem ein Solosänger mit dem Chor alterniert. Zwei Faktoren dieser Form erlangen hier Bedeutung: zum einem die Beziehung zwischen „dem Einen und den Vielen", zum anderen das räumliche Element, das durch den Abstand zwischen Solist und Chor entsteht. Diese einfache Konstellation birgt bereits einige musikalische Ideen in sich, die das gesamte Werk durchziehen: etwa einen einfachen musikalischen Gedanken zu nehmen und ihn auszubreiten, sodann der Wechsel zwischen solistischem und kollektivem Spiel, aber auch die Bewegung von Klang im Raum.

Répons ist eine Komposition für drei verschiedene Einheiten: a) sechs Solisten, die Perkussionsinstrumente spielen: Zymbal, Klavier 1, Xylofon bzw. Glockenspiel, Harfe, Vibrafon sowie Klavier 2 bzw. elektrische Orgel, b) ein Instrumentalensemble aus 24 Spielern: Holzbläser (2-2-2-2) plus Bassklarinette, Blechbläser (2-2-2-1), drei Violinen, zwei Violen, zwei Violoncelli und Kontrabass, c) ein elektroakustisches System, über Computer gesteuert, das den Klang der Soloinstrumente aufnimmt, transformiert und in Raumklang umsetzt, sowie sechs Lautsprecher.

Das Instrumentalensemble und der Dirigent befinden sich auf einem Podium in der Mitte des Saales. Die Solisten werden gleichmäßig an den Außenwänden des Saales postiert, rund um das Publikum, das zwischen Solisten und Ensemble sitzt. Die Soloinstrumente werden im Klang verstärkt, das Ensemble nicht.

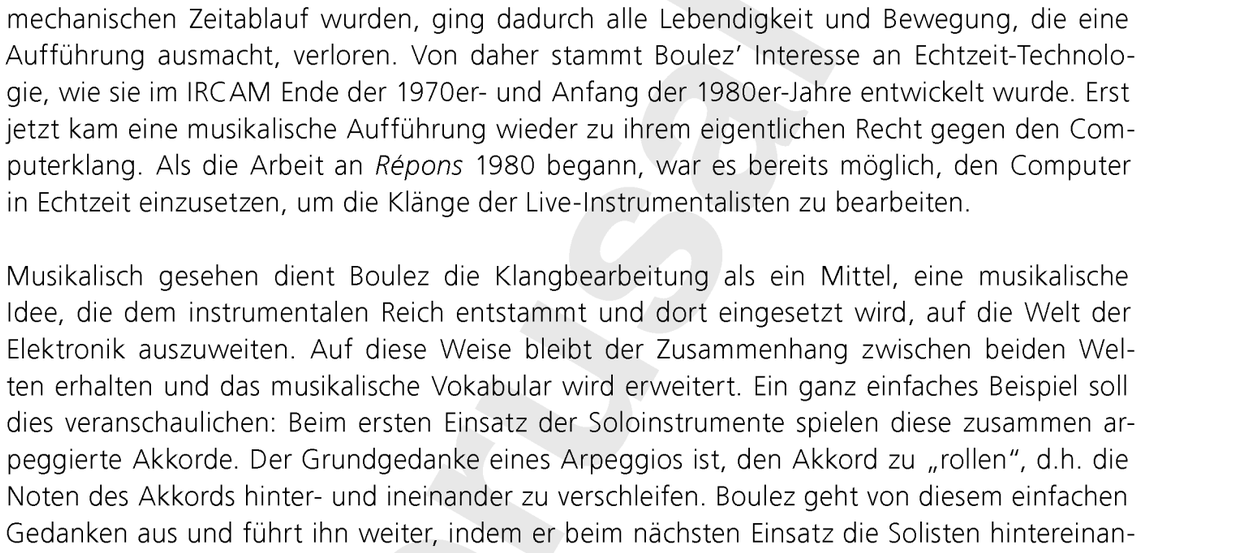
Die folgende Darstellung zeigt die Verteilung der sechs Solisten, des Orchesters, der Lautsprecher sowie des Publikums in typischer Anordnung.



Der ideale Raum für diese Aufstellung hat eine rechteckige Grundfläche und eine hohe Decke, so dass die Zuhörer möglichst an der dargestellten Position sitzen können. Jedenfalls sollte ein gewisser Abstand zwischen Publikum und Orchester einerseits und den Solisten andererseits eingehalten werden, um zu vermeiden, dass manche Zuhörer zu nah an einzelnen Instrumenten oder Instrumentengruppen sitzen.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Die Sitzordnung der Musiker im Kammerensemble ist in der folgenden Grafik dargestellt.



Man beachte, dass Flöten, Oboen, Klarinetten, Fagotte, Trompeten und Posaunen nicht paarweise nebeneinander sitzen.

Für Boulez war der Hauptgrund dafür in *Répons* Technologie zu verwenden, sein Wunsch, die Welt der instrumentalen Musik mit der Elektronik zu verbinden. Er war oft unzufrieden mit den frühen Versuchen der späten 1970er-Jahre, Computerklang und Instrumente zu kombinieren, indem die Computerklänge während der Aufführung von einem Tonband zugespielt wurden. Da so die ausübenden Musiker de facto zu Gefangenen des Tonbands mit seinem mechanischen Zeitablauf wurden, ging dadurch alle Lebendigkeit und Bewegung, die eine Aufführung ausmacht, verloren. Von daher stammt Boulez' Interesse an Echtzeit-Technologie, wie sie im IRCAM Ende der 1970er- und Anfang der 1980er-Jahre entwickelt wurde. Erst jetzt kam eine musikalische Aufführung wieder zu ihrem eigentlichen Recht gegen den Computerklang. Als die Arbeit an *Répons* 1980 begann, war es bereits möglich, den Computer in Echtzeit einzusetzen, um die Klänge der Live-Instrumentalisten zu bearbeiten.

Musikalisch gesehen dient Boulez die Klangbearbeitung als ein Mittel, eine musikalische Idee, die dem instrumentalen Reich entstammt und dort eingesetzt wird, auf die Welt der Elektronik auszuweiten. Auf diese Weise bleibt der Zusammenhang zwischen beiden Welten erhalten und das musikalische Vokabular wird erweitert. Ein ganz einfaches Beispiel soll dies veranschaulichen: Beim ersten Einsatz der Soloinstrumente spielen diese zusammen arpeggierte Akkorde. Der Grundgedanke eines Arpeggios ist, den Akkord zu „rollen", d.h. die Noten des Akkords hinter- und ineinander zu verschleifen. Boulez geht von diesem einfachen Gedanken aus und führt ihn weiter, indem er beim nächsten Einsatz die Solisten hintereinander mit jeweils arpeggierten Akkorden eintreten lässt. Die Akkorde wiederum werden vom Computer so transformiert, dass die arpeggierten Akkorde selbst auch arpeggiert sind. Am Ende kommt dabei also mit den Solisten plus den transformierten Klängen ein Arpeggio des Arpeggios eines Arpeggios heraus.

Auch *Répons* ist, wie viele andere Werke von Boulez, stets ein work in progress geblieben. Die erste Fassung dauerte ca. 17 Minuten, die zweite (uraufgeführt in London 1982) etwa 35 Minuten und die dritte (Turin 1984) erreichte gar 45 Minuten. Einzelne Abschnitte wurden erst 1998 und 1999 mit Elektronik angereichert. Bis etwa 2003 gab es noch weitere kleine Änderungen.

Andrew Gerzso
Paris 2014
(deutsche Übersetzung: Renate Stark)

NB: Die Elektronik in *Répons* erfordert Angaben, die aus Platzgründen nicht vollständig in der Partitur beschrieben und aufgenommen werden können. Eine Zusammenfassung der elektroakustischen Prinzipien findet sich im Anhang zu diesem Band. Sämtliche Details zur Elektronik kann man dem „Technischen Handbuch" von Andrew Gerzso (UE 36888) entnehmen.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Préface

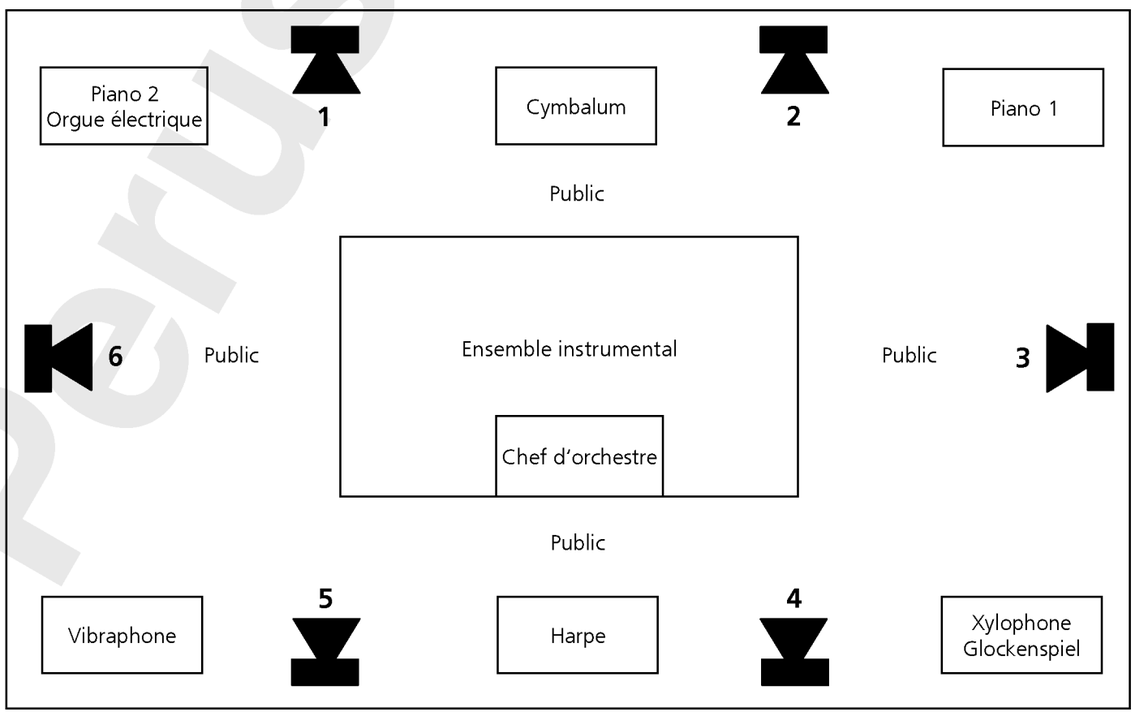
Répons est une commande de l'orchestre symphonique de la SWR (Südwestrundfunk) pour le festival de musique de Donaueschingen, créée le 18 octobre 1981 par l'ensemble Intercontemporain dirigé par le compositeur, avec les technologies développées à l'IRCAM, l'institut de recherche musicale du Centre Pompidou à Paris. L'œuvre est dédiée à Alfred Schlee, un ami de longue date du compositeur, ancien directeur des Editions Universal à Vienne. L'œuvre contient par ailleurs une référence cachée à un autre ami proche, le chef d'orchestre et mécène Paul Sacher, l'un des plus grands bienfaiteurs du siècle. Les lettres de son nom sont utilisées comme point de départ de l'élaboration du matériau harmonique qui structure toute la composition.

Le titre de cette œuvre se réfère à la forme responsoriale du chant grégorien, dans laquelle alternent un chanteur soliste et un chœur. Retenons-en deux éléments : d'abord, la relation de l'un au multiple, ainsi que la spatialité induite par la distance qui sépare le soliste du chœur. Une forme simple à la source d'idées musicales que l'on rencontrera tout au long de l'oeuvre : la prolifération de figures musicales élémentaires, l'alternance entre solos et jeu collectif, et le mouvement du son dans l'espace.

L'œuvre est écrite pour trois entités distinctes : (a) six solistes qui jouent des instruments de type percussif : cymbalum, piano 1, xylophone (jouant le glockenspiel), harpe, vibraphone, piano 2 (jouant l'orgue électrique), (b) un ensemble instrumental de 24 musiciens : vents (2-2-2-2) plus clarinette basse, cuivres (2-2-2-1), trois violons, deux altos, deux violoncelles et contrebasse, (c) un dispositif électro-acoustique comprenant un ordinateur (utilisé pour analyser, transformer et spatialiser le son des solistes) relié à six haut-parleurs.

L'ensemble instrumental et le chef sont placés sur une scène au centre de la salle. Les solistes sont positionnés à distance régulière près des murs de la salle, et entourent le public placé entre les solistes et l'ensemble instrumental. Le son des solistes est transformé, mais celui de l'ensemble ne l'est pas.

La figure suivante montre la disposition des six solistes, de l'orchestre, des haut-parleurs et du public, dans une configuration typique.

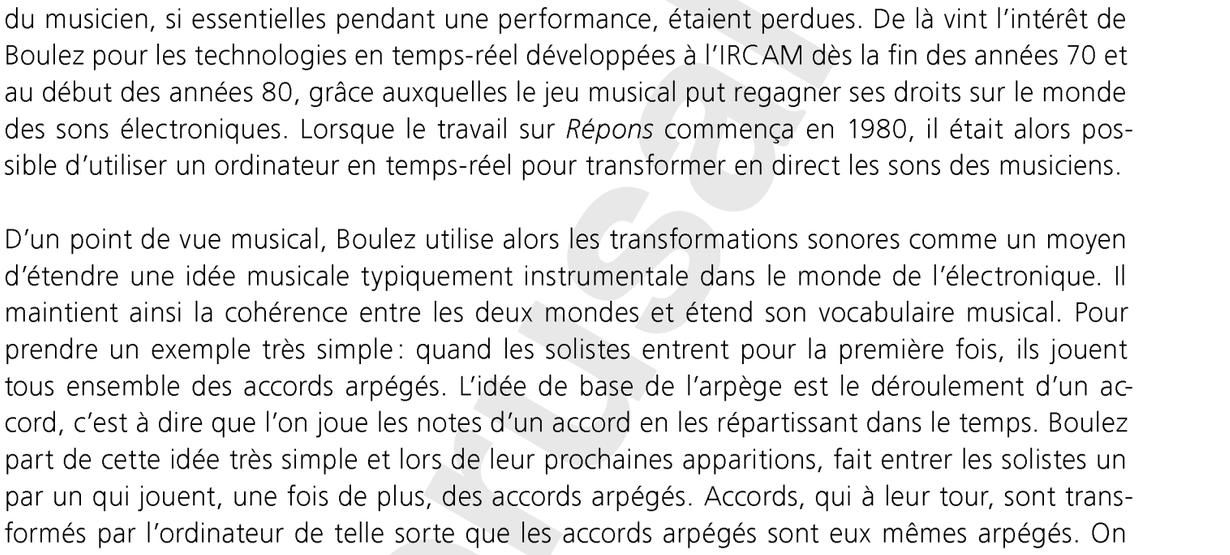


Le lieu le plus indiqué pour jouer cette œuvre est rectangulaire, plat, avec un haut plafond dont les dimensions permettent le placement du public comme indiqué. Idéalement, les solistes et l'orchestre devraient être séparés du public par un petit espace, afin d'empêcher le public d'être trop proche d'un instrument en particulier, ou d'un groupe d'instruments.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

X

La figure suivante montre la disposition des musiciens de l'orchestre de chambre.



Notez que les paires de flûtes, clarinettes, bassons, trombones et trompettes ne sont pas disposées l'une à côté de l'autre.

C'est par désir de cohérence entre le monde de la musique instrumental et l'électronique que Boulez intègre la technologie dans *Répons*. En effet, les premières tentatives de la fin des années 70 combinant sons électroniques et instruments le laissaient dubitatif. A cette époque, les sons électroniques diffusés pendant le concert étaient fixés sur une bande magnétique. Les musiciens, de facto, devenaient prisonniers de ce temps mécanique, et la vie, la mobilité du musicien, si essentielles pendant une performance, étaient perdues. De là vint l'intérêt de Boulez pour les technologies en temps-réel développées à l'IRCAM dès la fin des années 70 et au début des années 80, grâce auxquelles le jeu musical put regagner ses droits sur le monde des sons électroniques. Lorsque le travail sur *Répons* commença en 1980, il était alors possible d'utiliser un ordinateur en temps-réel pour transformer en direct les sons des musiciens.

D'un point de vue musical, Boulez utilise alors les transformations sonores comme un moyen d'étendre une idée musicale typiquement instrumentale dans le monde de l'électronique. Il maintient ainsi la cohérence entre les deux mondes et étend son vocabulaire musical. Pour prendre un exemple très simple : quand les solistes entrent pour la première fois, ils jouent tous ensemble des accords arpégés. L'idée de base de l'arpège est le déroulement d'un accord, c'est à dire que l'on joue les notes d'un accord en les répartissant dans le temps. Boulez part de cette idée très simple et lors de leur prochaines apparitions, fait entrer les solistes un par un qui jouent, une fois de plus, des accords arpégés. Accords, qui à leur tour, sont transformés par l'ordinateur de telle sorte que les accords arpégés sont eux mêmes arpégés. On obtient donc, des solistes et des sons transformés, l'arpège d'un arpège d'un arpège.

Comme beaucoup d'autres compositions de Boulez, *Répons* est un « work in progress ». La première version dure environ 17 minutes, la deuxième (créée à Londres en 1982) environ 35 minutes, et la troisième (créée à Turin en 1984) 45 minutes. De l'électronique a été ajoutée à certaines parties de l'œuvre en 1998 et 1999. De légères modifications ont été effectuées autour de l'année 2003.

Andrew Gerzso
Paris, 2014
(Traduction française : Grégoire Lorieux)

Note : L'électronique de *Répons* fait appel à des processus et des données qui ne peuvent être complètement décrits et notés dans l'espace limité de la partition. Une liste des principes électroacoustiques à l'œuvre dans *Répons* est incluse dans l'Appendice de ce volume. Pour des informations détaillées sur l'électronique, consulter le « Manuel Technique » d'Andrew Gerzso, UE 36888.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

à Alfred Schlee pour son 80e anniversaire

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

INSTRUMENTATION

Solistes

2 Pianos (2e aussi Orgue électronique)
Harpe
Vibraphone
Glockenspiel (aussi Xylophone)
Cymbalum

Ensemble

2 Flûtes
2 Hautbois
2 Clarinettes en si♭
Clarinette basse en si♭
2 Bassons

2 Cors en fa
2 Trompettes en ut
2 Trombones
Tuba basse

3 Violons
2 Altos
2 Violoncelles
Contrebasse

Durée : ca 45 min

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Répons

pour 6 solistes, dispositif électroacoustique et ensemble (1981/2005)

Pierre Boulez
(*1925)

Flûtes 1 2
Hautbois 1 2
Clarinettes en si♭ 1 2
Clarinette basse en si♭
Bassons 1 2
Cors en fa 1 2
Trompettes en ut 1 2
Trombones 1
Tuba

Rapide - Energique (♩ = 138)

Violons 1 2 3
Altos 1 2
Violoncelles 1 2
Contrebasse
Piano 1
Harpe
Piano 2
Vibraphone
Xylophone / Glockenspiel
Cymbalum

Perusal Score

© Copyright 1981 by Universal Edition (London) Ltd., London

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

3

sans sourd.

(♪ = 138) **Rapide - Energique** (♩ = 138)

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

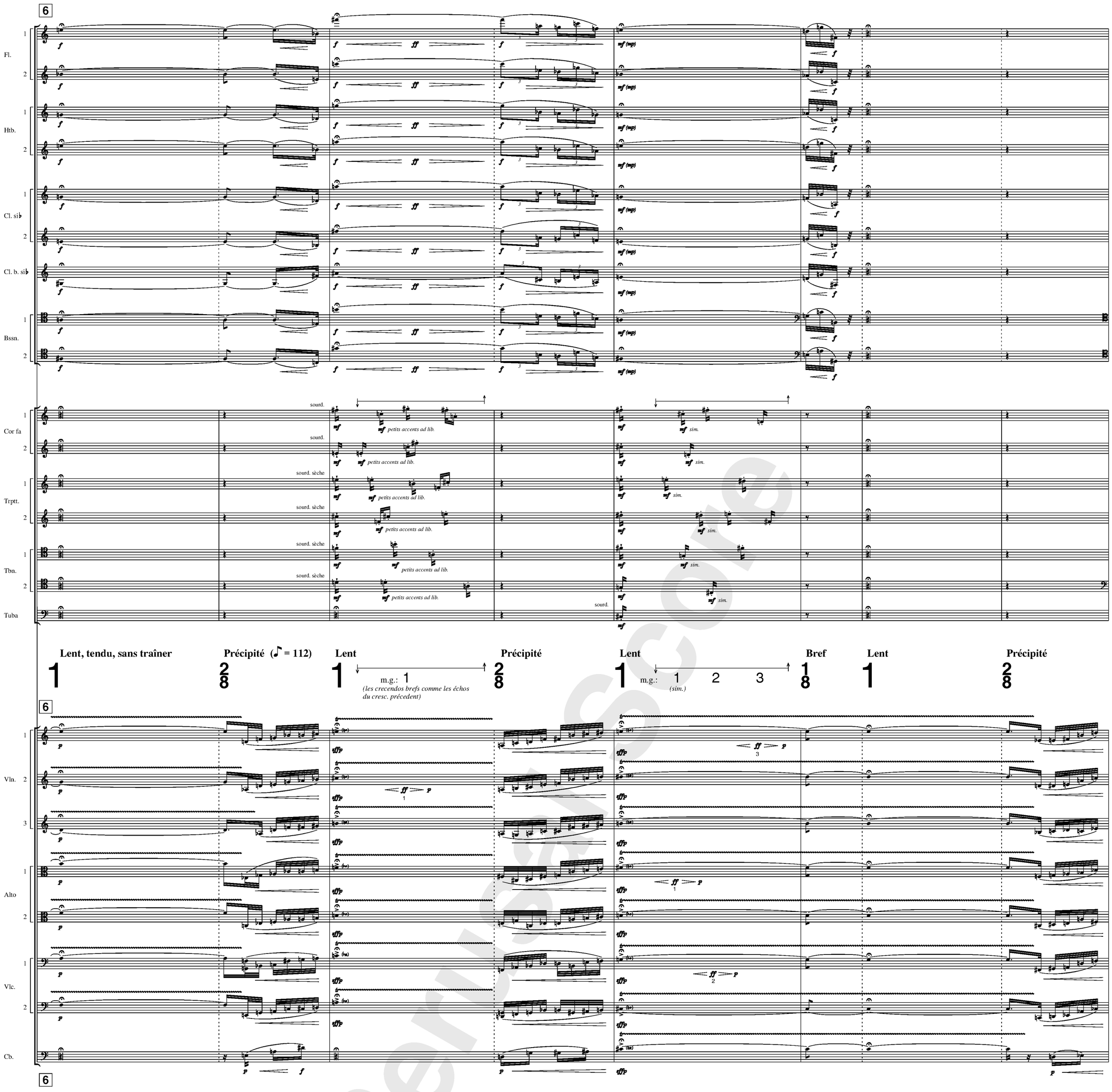
senza cresc.

3

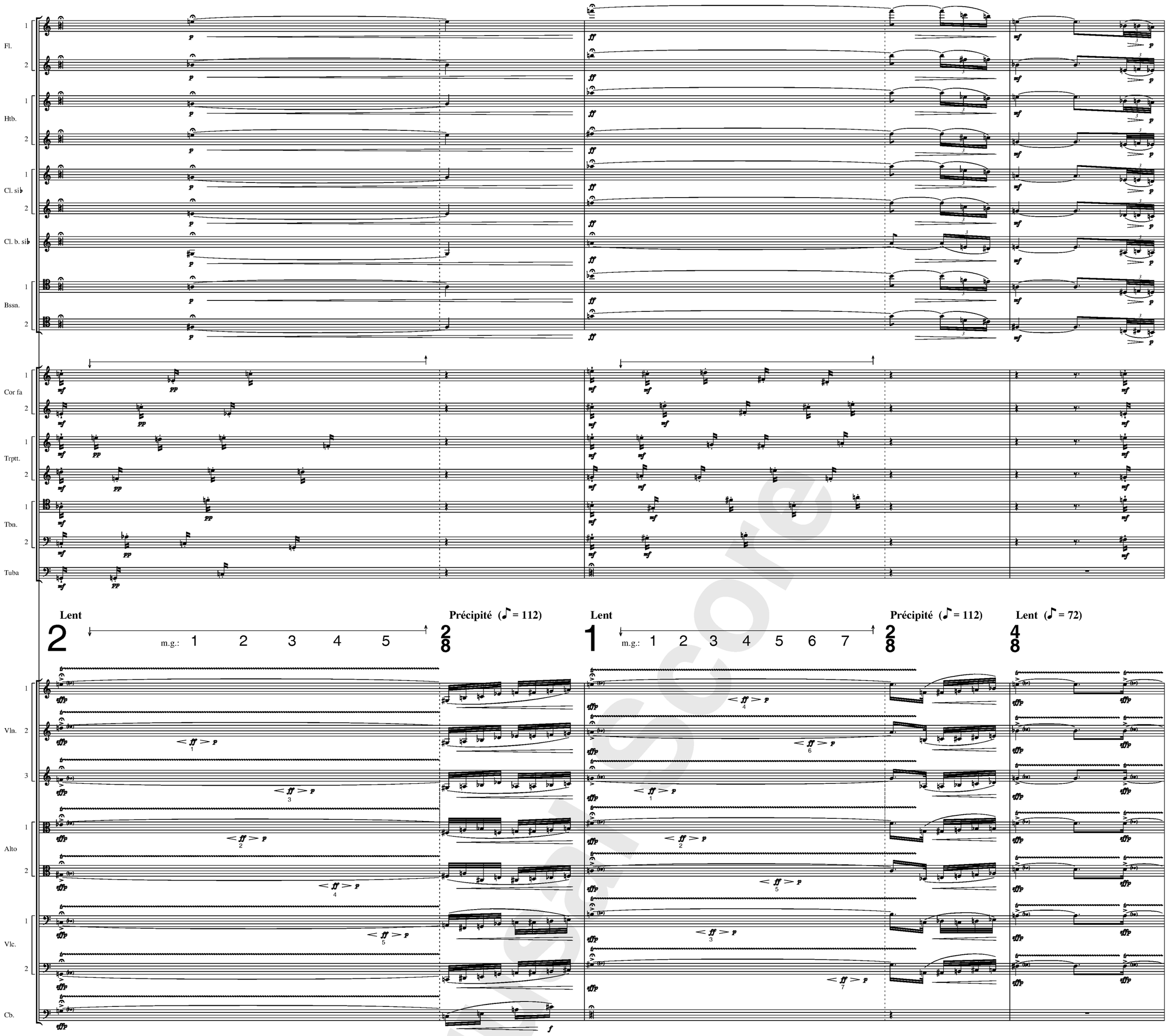
Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.



Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.



Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

9

Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ — Bssn. 1 2

Les cuivres gardent le tempo précédent (♩ = 138) *et jouent indépendamment des autres groupes, de façon strictement synchrone*

Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

bouché — sourd. velvet — (♩ = 138)

(Au besoin le 2. Trombone battra de pulsation.)

à la fin de chaque cycle une mesure de silence de 5, 4, 3, 2 ou 1 temps

répéter jusqu'au signe du chef pour enchaîner directement sur la chiffre 14

Lent, tendu, sans traîner — 1 — *Longueur du point d'orgue: moyen*

Flexible (♪ = 112) — 2/8

Lent — 1 — *long*

Flexible (♪ = 90) — 3/8

Lent — 1 — *court*

Flexible (♪ = 112) — 1/8

Lent — 1 — *moyen*

9

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

9

Perusal Score

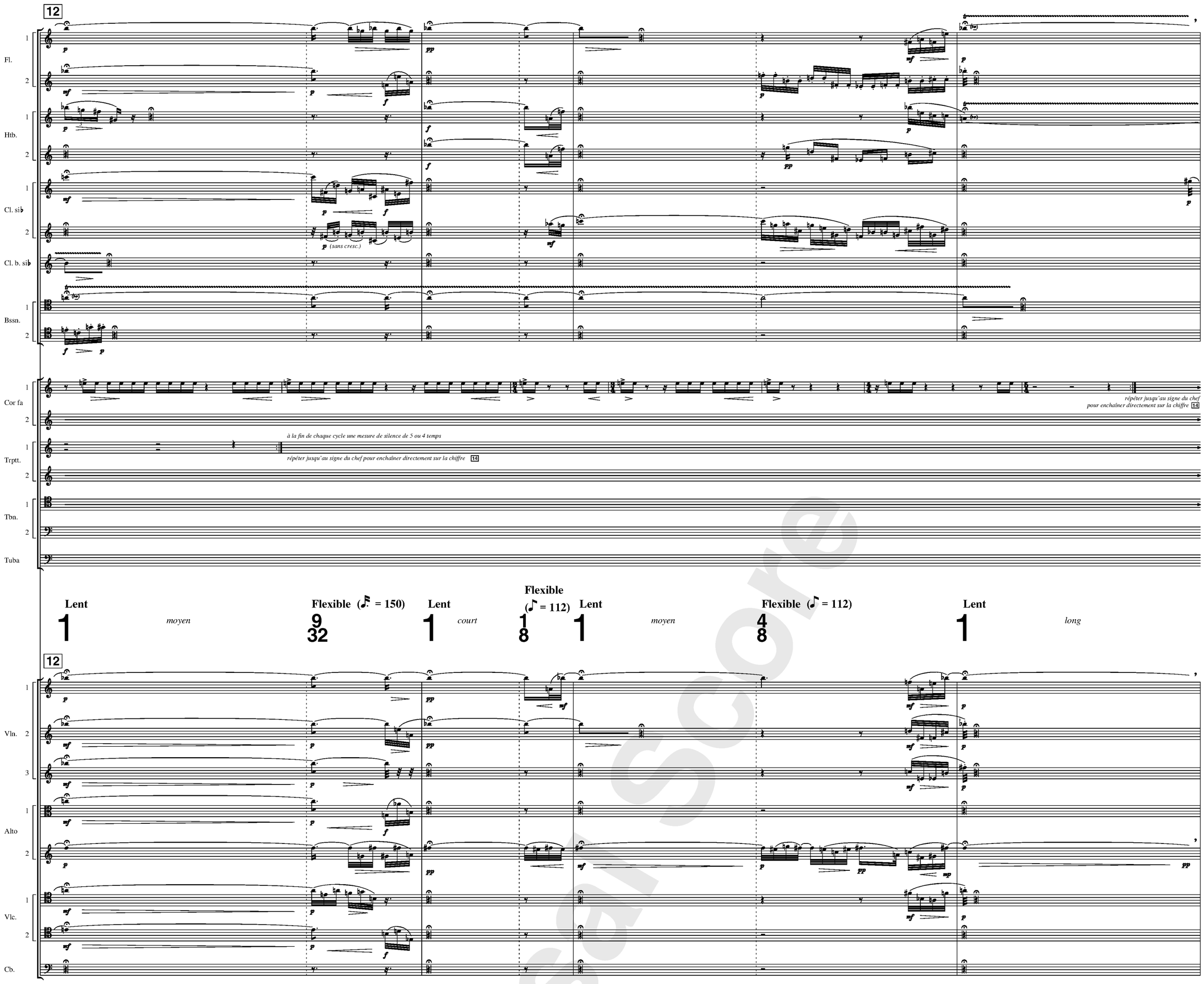
UE 33 637

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

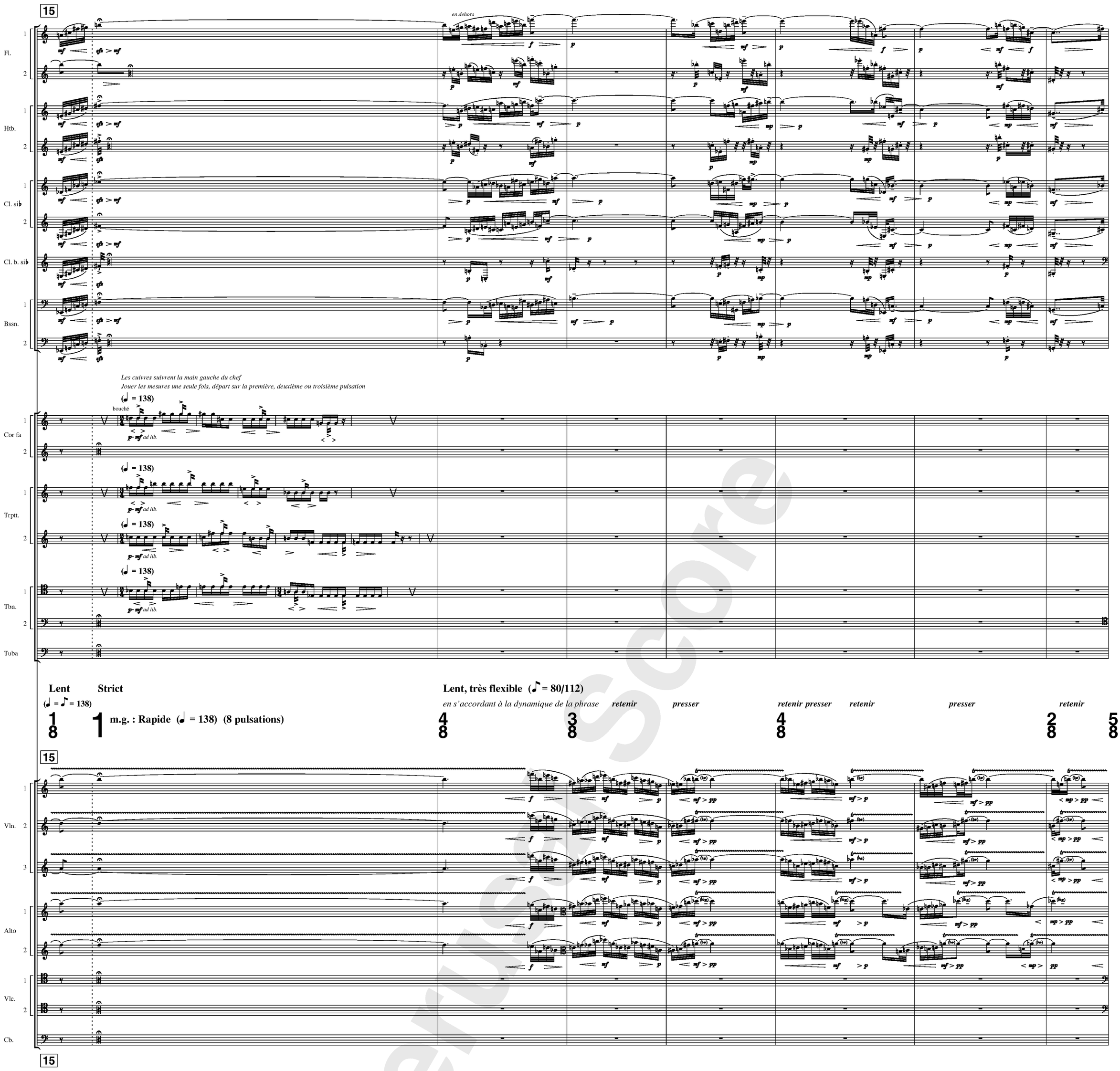


Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.



Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

16

(tous les bois : si nécessaire respirer individuellement, sans qu'on le remarque)

Fl. 1 2 — Htb. 1 2 — Cl. sib 1 2 — Cl. b. sib — Bssn. 1 2

sim. : suivre la main gauche du chef

Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

sourd. / sourd. velvet

(♩ = 138) p-f ad lib.

sub. presser retenir presser retenir presser retenir presser

Strict

m.g. : Rapide (♩ = 138) (12 pulsations)

presser retenir presser

16

(tous les cordes : changer l'archet ad lib., pas ensemble)

en dehors

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Score
Perusal
Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

21

Fl.

Htb.

Cl. sib

Cl. b. sib

Bssn.

Cor fa

Trptt.

Tbn.

Tuba

Long

2

Très irrégulier

6

4

21

Vln.

Alto

Vlc.

Cb.

Lent. Très puissant
(se modéler sur la résonance)

2

Très irrégulier. Enchaîner les accords dans un tempo modéré
(en s'accordant à la résonance et aux transformations électro-acoustiques)

6

Enchaîner assez rapidement et plus régulièrement
(en laissant toujours un peu d'espace entre les signes)

4

21

Piano 1

6 1 4 3 0/-9/-18/1.0

D x 14 + FS
(delay unit = 280 msec.)
2 0/-9/-18/2.0

D x 14 + FS
(delay unit = 280 msec.)
2 0/-9/-18/2.0

Rapide (♩ = 138)

Harpe

5 6 2 4 0/-9/-18/1.0

D x 10 + FS
(delay unit = 275 msec.)
4 0/-9/-18/2.0

Rapide (♩ = 138)

Piano 2

3 4 1 2 0/-9/-18/1.0

D x 11 + FS
(delay unit = 260 msec.)
6 0/-9/-18/2.0

Rapide (♩ = 138)

Vibra.

4 6 2 1 0/-9/-18/1.0

D x 12 + FS
(delay unit = 270 msec.)
5 0/-9/-18/2.0

Glcksp.

1 5 4 6 0/-9/-18/1.0

Rapide (♩ = 138)

Cymb.

21

2 5 1 3 0/-9/-18/1.0

D x 13 + FS
(delay unit = 290 msec.)
1 0/-9/-18/2.0

1 2 3 4 5 6 7 8

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

22

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

Rapide, violent (♩ = 138) — *Attendre (peu)* — Enchaîner assez rapidement — Très irrégulier

1 | 1 | 3 | 6 | 1 | 1/4

22

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

Long — *Attendre (peu)* *que la résonnance soit un peu diminuée* — Enchaîner assez rapidement — Très irrégulier

1 | 1 | 3 | 6 | 1 | 1/4

22

Piano 1 — 2 1 5 4 — 0/-9/-18/1.0

Harpe — 4 1 3 2 — 0/-9/-18/1.0

Piano 2 — 1 2 5 6 — 0/-9/-18/1.0

Vibra. — 3 4 5 2 — 0/-9/-18/1.0

Glcksp. — 5 2 1 4 — 0/-9/-18/1.0

Cymb. — 6 5 4 1 — 0/-9/-18/1.0

D x 7 + FS (delay unit = 190 msec.) — 2 0/-9/-18/2.0

D x 7 + FS (delay unit = 190 msec.) — 2 0/-9/-18/2.0

D x 7 + FS (delay unit = 190 msec.) — 4 0/-9/-18/2.0

D x 7 + FS (delay unit = 190 msec.) — 6 0/-9/-18/2.0

D x 7 + FS (delay unit = 190 msec.) — 5 0/-9/-18/2.0

D x 7 + FS (delay unit = 190 msec.) — 1 0/-9/-18/2.0

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

23

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

Rapide, violent (♩ = 138) — *Attendre (peu)* — Enchaîner assez rapidement — Très irrégulier

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

Rapide, violent Long (♩ = 138) — *Attendre (peu)* — Enchaîner assez rapidement — Très irrégulier

Piano 1 — 1 6 3 5 — 0/-9/-18/1.0 — D x 16 + FS (delay unit = 230 msec.) — 2 0/-9/-18/2.0

Harpe — 3 1 6 4 — 0/-9/-18/1.0 — D x 12 + FS (delay unit = 305 msec.) — 4 0/-9/-18/2.0

Piano 2 — 2 4 1 3 — 0/-9/-18/1.0 — *Enchaîner sans attendre le signe du chef* — D x 16 + FS (delay unit = 230 msec.) — 6 0/-9/-18/2.0

Vibra. — 5 6 2 3 — 0/-9/-18/1.0 — D x 14 + FS (delay unit = 260 msec.) — 5 0/-9/-18/2.0

Glcksp. — 4 3 6 2 — 0/-9/-18/1.0

Cymb. — 6 2 4 1 — 0/-9/-18/1.0 — D x 14 + FS (delay unit = 260 msec.) — 1 0/-9/-18/2.0

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

24

Fl. 1 2 — Htb. 1 2 — Cl. sib 1 2 — Cl. b. sib — Bssn. 1 2

Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

Rapide, violent (♩ = 138) — *Attendre (peu)* Enchaîner assez rapidement — Très irrégulier

1 — 1 — 3 — 5/8

24

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

sempre

Long — *Attendre (peu)* Enchaîner assez rapidement — Très irrégulier

1 — 1 4 — 3 — 5/8

24

Piano 1 — l. v. — 3 2 1 5 0/-9/-18/1.0 — Rapide (♩ = 138) — D x 9 + FS → (delay times variable)** — 2 0/-9/-18/2.0

Harpe — l. v. — 6 3 2 5 0/-9/-18/1.0 — Rapide (♩ = 138)

Piano 2 — l. v. — 2 5 1 6 0/-9/-18/1.0 — Rapide (♩ = 138) — D x 9 + FS (delay unit = 245 msec.) — 6 0/-9/-18/2.0

Vibra. — l. v. — 4 3 1 6 0/-9/-18/1.0 — Rapide (♩ = 138) — D x 9 + FS (delay times variable)* — 5 0/-9/-18/2.0

Glcksp. — l. v. — 1 5 4 3 0/-9/-18/1.0

Cymb. — l. v. — Rapide (♩ = 138)

24 — 5 6 3 1 0/-9/-18/1.0 — D x 9 + FS → (delay times variable)** — 1 0/-9/-18/2.0

1 2 3 4 5

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

25

Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

Rapide, violent (♩ = 138)

5/8 | 1 | [5/4] | 1 | *Attendre (peu)* | Enchaîner directement

25

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

Rapide, violent (♩ = 138) | Long | *Attendre (peu)* | Enchaîner directement

5/8 | 1 | 1 | 1

25

Piano 1 | Harpe | Piano 2 | Vibra. | Glcksp. | Cymb.

Enchainer sans attendre le signe du chef

Rapide (♩ = 138)

l. v.

2 3 1 4 0/-9/-18/1.0

3 5 4 2 0/-9/-18/1.0

6 2 3 5 0/-9/-18/1.0

1 4 3 6 0/-9/-18/1.0

5 4 1 6 0/-9/-18/1.0

4 1 5 2 0/-9/-18/1.0

1 2 3

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

26

Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ — Bssn. 1 2 — Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

Très irrégulier — 2 — Enchaîner directement — 3 — Rapide, violent (♩ = 138) — 1/4 — 5/8 — Très long — 1 — *Attendre assez longtemps* — &

26

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

Très irrégulier — 2 — Enchaîner directement — 3 — Rapide, violent (♩ = 138) — 1/4 — 5/8 — Très long — 1 — *Attendre assez longtemps* — &

26

Piano 1 — Harpe — Piano 2 — Vibra. — Glcksp. — Cymb.

Rapide (♩ = 138)

trém. très serré — l. v.

D x 6 + FS (delay unit = 600 msec.) 1→2→3→4→5→6 0/-9/-18/2.0

D x 15 + FS (delay times variable)*** 6 0/-9/-18/2.0

D x 11 + FS (delay unit = 260 msec.) 5 0/-9/-18/2.0

4 5 6 1 2

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

27

Fl.
Htb.
Cl. sib
Cl. b. sib
Bssn.
Cor fa
Trptt.
sourd. cup
sourd. cup
Tbn.
Tuba

Assez rapide (♩ = 112), sans rigidité

1 | 3/4 | 3/8 | 1 | & | 1

27

Vln.
Alto
pizz.
pizz.
Vlc.
Cb.

1 & 1 *tous les solistes : commencer au signe, jouer dans le tempo indiqué mais indépendamment les uns des autres*

27

Assez rapide (♩ = 112) *assez libre, sans synchroniser éxactement avec le chef*

Rapide, exubérant (♩ = 138)

Piano 1
Harpe
étouffer peu à peu
D x 12
(delay unit ♪ = 135 msec.)
3 0/-8.5/-31/0.250
Piano 2
relever lentement la péd.
D x 12
(delay unit ♪ = 140 msec.)
4 0/-8.5/-31/0.250
Vibra.
Gleksp.
D x 12
(delay unit ♪ = 140 msec.)
1 0/-8.5/-31/0.250
Cymb.
D x 12
(delay unit ♪ = 140 msec.)
6 0/-8.5/-31/0.250

27

3 1 2

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

28

Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ — Bssn. 1 2 — Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

Assez rapide (♩ = 112), sans rigidité

1 — 3/4 — 2/4 — 5/8 — 3/4 — 1 — &

28

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

1 *tous les solistes : sans synchroniser exactement avec le chef* — &

28 — **Assez rapide (♩ = 112)** *assez libre*

Piano 1 — Harpe — Piano 2 — Vibra. — Gleksp. — Cymb.

28

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Gleksp.
Cymb.

1 & 1 & 1 & 1 & 1 & 1 &

mf p ff p mp p

Rapide, exubérant (♩ = 138)

D x 20
(delay unit ♪ = 115 msec.)
2 0/-8.5/-31/0.250
4 0/-8.5/-31/0.250
1 0/-8.5/-31/0.250
3 0/-8.5/-31/0.250

martelé

Rapide, exubérant (♩ = 152)

3 4 5 6

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

1

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

1

Rapide, exubérant (♩ = 138)

Piano 1

martelé

l. v.

D x 20

(delay unit ♪ = 115 msec.)

6 0/-8.5/-31/0.250

Harpe

martelé

l. v.

Piano 2

martelé

l. v.

Vibra.

Glcksp.

martelé

l. v.

Cymb.

7

8

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

29

Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ — Bssn. 1 2

Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

Assez rapide (♩ = 112), sans rigidité

1 5/8 2/4 3/8 5/8 1 & 1

29

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

1 & 1

29

Piano 1

Harpe

Piano 2

Vibra.

Glcksp.

Cymb.

29

Perusall score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

30

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

Assez rapide (♩ = 112)

30

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

Piano 1 | Harpe | Piano 2 | Vibra. | Gleksp. | Cymb.

Rapide, brusque (♩ = 138)

D x 4 (delay unit ♪ = 285 msec.)

4 0/-8.5/-31/0.250

6 0/-8.5/-31/0.250

2 0/-8.5/-31/0.250

1 0/-8.5/-31/0.250

3 0/-8.5/-31/0.250

30

10 11 12

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

31

Fl.

non legato

Htb.

Cl. si♭

non legato

Cl. b. si♭

Bssn.

Cor fa

Trptt.

Tbn.

Tuba

Assez rapide (♩ = 112), sans rigidité

31

Vln.

non vibr.

non vibr.

non vibr.

Alto

(pizz.)

(pizz.)

Vlc.

Cb.

31

Assez rapide (♩ = 112), assez libre

Rapide, léger, irrégulier (♩ = 138)

Piano 1

Assez rapide (♩ = 112), assez libre

Harpe

Piano 2

Assez rapide (♩ = 112), assez libre

Rapide, léger, irrégulier (♩ = 138)

Vibra.

Glcksp.

Cymb.

31

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba

1 1 1 & 3/8

Vln.
arco non vibr.
pp entrer imperceptiblement
Alto
Vlc.
non vibr.
Cb.

1 1 1 &

Piano 1
Harpe
Rapide, léger, irrégulier (♩ = 138)
Piano 2
D x 24
(delay unit ♪ = 105 msec.)
1 0/-8.5/-31/0.250
Vibra.
Glcksp.
(delay unit ♪ = 100 msec.)
6 0/-8.5/-31/0.250
Cymb.
(delay unit ♪ = 95 msec.)
3 0/-8.5/-31/0.250
l. v.

13 14 15

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

32 33

Fl. 1 2 Htb. 1 2 Cl. si♭ 1 2 Cl. b. si♭ Bssn. 1 2

staccatissimo Flatt. sans sourd.

Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

Rapide - Energique (♩ = 126)

3/8 7/8 3/4 7/8 5/8 3/8 2/4 3/8 2/4 3/8

32 33

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

meno f pizz.

Rapide - Energique (♩ = 126)

3/8 7/8 3/4 7/8 5/8 3/8 2/4 3/8 2/4 3/8

32 33

Piano 1 Harpe Piano 2 Vibra. Glcksp. Cymb.

32 33

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Glcksp.
Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

34

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

(♩ = 126)

4/4 | 3/4 | 3/8 | 2/4

34

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

non legato à la corde | à la corde | sim.

I

34

Piano 1 | Harpe | Piano 2 | Vibra. | Glcksp. | Cymb.

Libre de la mesure

laisser résonner | l. v.

RM-freq. 1: 73.4 Hz RM-freq. 2: 230.6 Hz
Notch freq.: 77.8 Notch width: 0.9
Reverb. time: 20 sec.
2 -1/-8.5/-18/2.0

RM-freq. 1: 440.0 Hz RM-freq. 2: 1382.3 Hz
Notch freq.: 466.2 Hz Notch width: 0.9
Reverb. time: 20 sec.
4 -1/-8.5/-18/2.0

RM-freq. 1: 196.0 Hz RM-freq. 2: 615.7 Hz
Notch freq.: 207.7 Hz Notch width: 0.9
Reverb. time: 20 sec.
6 -1/-8.5/-18/2.0

RM-freq. 1: 164.8 Hz RM-freq. 2: 517.7 Hz
Notch freq.: 174.6 Hz Notch width: 0.9
Reverb. time: 20 sec.
5 -1/-8.5/-18/2.0

34

RM-freq. 1: 233.1 Hz RM-freq. 2: 732.3 Hz
Notch freq.: 246.9 Hz Notch width: 0.9
Reverb. time: 20 sec.
1 -1/-8.5/-18/2.0

1 2

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

35

Fl. 1 2

Htb. 1 2

Cl. sib 1 2

Cl. b. sib

Bssn. 1 2

sourd.

Cor fa 1 2

sourd. sèche

Trptt. 1 2

sourd. sèche

Tbn. 1 2

sourd.

Tuba

sost., non legato

2/4 3/8 3/4 4/4

35

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

arco

Cb.

c. l. b.

sempre

arco ord.

sempre

II

35

Toujours libre de la mesure

Piano 1

laisser résonner

RM-freq. 1: 587.3 Hz RM-freq. 2: 1845.0 Hz
Notch freq.: 370.0 Hz Notch width: 0.9
Reverb. time: 20 sec.

2 -1/-8.5/-18/2.0

Toujours libre de la mesure

Harpe

l. v.

RM-freq. 1: 587.3 Hz RM-freq. 2: 1845.0 Hz
Notch freq.: 370,0 Hz Notch width: 0.9
Reverb. time: 20 sec.

4 -1/-8.5/-18/2.0

Toujours libre de la mesure

Piano 2

laisser résonner

RM-freq. 1: 587.3 Hz RM-freq. 2: 1845.0 Hz
Notch freq.: 370.0 Hz Notch width: 0.9
Reverb. time: 20 sec.

6 -1/-8.5/-18/2.0

Toujours libre de la mesure

Vibra.

laisser résonner

RM-freq. 1: 587.3 Hz RM-freq. 2: 1845.0 Hz
Notch freq.: 370.0 Hz Notch width: 0.9
Reverb. time: 20 sec.

5 -1/-8.5/-18/2.0

Glcksp.

Toujours libre de la mesure

Cymb.

laisser résonner

35

RM-freq. 1: 587.3 Hz RM-freq. 2: 1845.0 Hz
Notch freq.: 370.0 Hz Notch width: 0.9
Reverb. time: 20 sec.

1 -1/-8.5/-18/2.0

3 4

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Glcksp.
Cimb.

ff sempre *mf* *f* *f sub.*

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

36

Fl. 1 2 — non stacc.
Htb. 1 2 — sostenuto (non legato)
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2 — sostenuto (non legato)
Cor fa 1 2 — sostenuto (non legato)
Trptt. 1 2 — sostenuto (non legato)
Tbn. 1 2 — sostenuto (non legato)
Tuba — sostenuto (non legato); (non troppo)

3/4 | 2/4 | 3/8 | 3/4 | 3/8 | 4/4

36

Vln. 1 2 — sempre
3 — non stacc. (à la corde)
Alto 1 2 — sempre
Vlc. 1 2 — sempre
Cb. — sostenuto (non legato); sempre

3/4 | 2/4 | 3/4 | 3/8 | 4/4

36

Piano 1 — Libre; l. v.
RM-freq. 1: 69.3 Hz RM-freq. 2: 217.7 Hz
Notch freq.: 110.0 Hz Notch width: 0.9
Reverb. time: 20 sec.
2 -1/-8.5/-18/2.0

Harpe — Libre; table; pos. nat.; l. v.
RM-freq. 1: 246.8 Hz RM-freq. 2: 775.3 Hz
Notch freq.: 392.0 Hz Notch width: 0.9
Reverb. time: 20 sec.
4 -1/-8.5/-18/2.0

Piano 2 — Libre; l. v.
RM-freq. 1: 110.0 Hz RM-freq. 2: 345.6 Hz
Notch freq.: 174.6 Hz Notch width: 0.9
Reverb. time: 20 sec.
6 -1/-8.5/-18/2.0

Vibra. — Libre; l. v.
RM-freq. 1: 130.8 Hz RM-freq. 2: 410.9 Hz
Notch freq.: 207.7 Hz Notch width: 0.9
Reverb. time: 20 sec.
5 -1/-8.5/-18/2.0

Glcksp.

Cimb. — Libre; l. v.

36

RM-freq. 1: 82.41 Hz RM-freq. 2: 258.9 Hz
Notch freq.: 130.8 Hz Notch width: 0.9
Reverb. time: 20 sec.
1 -1/-8.5/-18/2.0

5 6

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

37

Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

Flatt.

sans accents

p sub.

mf sost., poco marcato

3/8 4/4 3/8 2/4 3/8 3/4

37

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

non legato

sans accents

pizz.

arco

3/8 4/4 3/8 3/8 3/4

37

IV

Piano 1 | Harpe | Piano 2 | Vibra. | Glcksp. | Cimb.

Libre

l. v.

pos. nat.

table

RM-freq. 1: 523.3 Hz RM-freq. 2: 1643.9 Hz
Notch freq.: 329.6 Hz Notch width: 0.9
Reverb. time: 20 sec.

2 -1/-8.5/-18/2.0

4 -1/-8.5/-18/2.0

6 -1/-8.5/-18/2.0

5 -1/-8.5/-18/2.0

1 -1/-8.5/-18/2.0

37

7 8

Perusal score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Glcksp.
Cimb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

38

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba
Vln.
Alto
Vlc.
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Glcksp.
Cimb.

poco marcato sempre

Libre
pos. nat.
l. v.

RM-freq. 1: 659.3 Hz RM-freq. 2: 2071.2 Hz
Notch freq.: 698.5 Hz Notch width: 0.9
Reverb. time: 20 sec.
2 -1/-8.5/-18/2.0

RM-freq. 1: 220.0 Hz RM-freq. 2: 691.1 Hz
Notch freq.: 233.1 Hz Notch width: 0.9
Reverb. time: 20 sec.
4 -1/-8.5/-18/2.0

RM-freq. 1: 185.0 Hz RM-freq. 2: 581.2 Hz
Notch freq.: 196.0 Hz Notch width: 0.9
Reverb. time: 20 sec.
6 -1/-8.5/-18/2.0

RM-freq. 1: 293.7 Hz RM-freq. 2: 922.7 Hz
Notch freq.: 311.1 Hz Notch width: 0.9
Reverb. time: 20 sec.
5 -1/-8.5/-18/2.0

RM-freq. 1: 392.0 Hz RM-freq. 2: 1231.5 Hz
Notch freq.: 415.3 Hz Notch width: 0.9
Reverb. time: 20 sec.
1 -1/-8.5/-18/2.0

9 10

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

39

Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

Flatt.

4/4 3/8 4/4 3/8 3/4 2/4 3/8 2/4

39

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

poco marcato

4/4 3/8 4/4 3/8 3/4 2/4 3/8

39

Piano 1
Harpe
Piano 2
Vibra.
Glcksp.
Cimb.

39

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba
Vln.
Alto
Vlc.
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Glcksp.
Cimb.

sub.p
Flatt.
poco marcato
c. l. b.
sul pont.
arco ord.
marcato
Libre
l. v.
RM-freq. 1: 523.3 Hz RM-freq. 2: 1643.9 Hz
Notch freq.: 554.4 Hz Notch width: 0.9
Reverb. time: 20 sec.
2 -1/-8.5/-18/2.0
4 -1/-8.5/-18/2.0
6 -1/-8.5/-18/2.0
5 -1/-8.5/-18/2.0
1 -1/-8.5/-18/2.0

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

40

Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ — Bssn. 1 2 — Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

Piano 1 — Harpe — Piano 2 — Vibra. — Glcksp. — Cimb.

f sempre — mf — f sub. — ff sub. — mf — p — ff — f — mp — mf sempre — pos. nat. — pizz. — ét. — Libre — table — l. v.

2/4 — 4/4 — 3/8 — 4/4 — 3/8

RM-freq. 1: 370.0 Hz RM-freq. 2: 1162.4 Hz
Notch freq.: 392.0 Hz Notch width: 0.9
Reverb. time: 20 sec.
2 -1/-8.5/-18/2.0

RM-freq. 1: 164.8 Hz RM-freq. 2: 517.7 Hz
Notch freq.: 174.6 Hz Notch width: 0.9
Reverb. time: 20 sec.
4 -1/-8.5/-18/2.0

RM-freq. 1: 293.7 Hz RM-freq. 2: 922.7 Hz
Notch freq.: 311.1 Hz Notch width: 0.9
Reverb. time: 20 sec.
6 -1/-8.5/-18/2.0

RM-freq. 1: 370,0 Hz RM-freq. 2: 1162,4 Hz
Notch freq.: 392,0 Hz Notch width: 0.9
Reverb. time: 20 sec.
5 -1/-8.5/-18/2.0

RM-freq. 1: 440,0 Hz RM-freq. 2: 1382,3 Hz
Notch freq.: 466,2 Hz Notch width: 0.9
Reverb. time: 20 sec.
3 -1/-8.5/-18/2.0

RM-freq. 1: 138,6 Hz RM-freq. 2: 435,5 Hz
Notch freq.: 146,0 Hz Notch width: 0.9
Reverb. time: 20 sec.
1 -1/-8.5/-18/2.0

13 — 14

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

41

Fl. 1 2

Htb. 1 2

Cl. si♭ 1 2

Cl. b. si♭

Bssn. 1 2

Flatt.

Cor fa 1 2

Trptt. 1 2

Tbn. 1 2

Tuba

3/8 3/4 2/4 3/8 4/4 3/8 3/4

41

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

3/8 3/4 2/4 3/8 4/4 3/8 3/4

41

Piano 1

Harpe

Piano 2

Vibra.

Glcksp.

Cimb.

41

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Htb.
Cl. sib
Cl. b. sib
Bssn.
Cor fa
Trptt.
Tbn.
Tuba
Vln.
Alto
Vlc.
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Glcksp.
Cymb.

sim.
l. v.
arco
Libre
table
pos. nat.

RM-freq. 1: 554.4 Hz RM-freq. 2: 1741.6 Hz
Notch freq.: 349.2 Hz Notch width: 0.9
Reverb. time: 20 sec.
2 -1/-8.5/-18/2.0
4 -1/-8.5/-18/2.0
6 -1/-8.5/-18/2.0
5 -1/-8.5/-18/2.0
1 -1/-8.5/-18/2.0

15 16

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

42

Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ — Bssn. 1 2

Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

Flatt. sans sourd. bouché (sourd.) sourd. cup (sourd. sèche) sourd. velvet sourd. harmon (sourd.)

Lent et régulier (♩ = 56) *ralentir* **Fluide, transparent et très souple** (♩ = 40) (♪ = 80)

6/4 5/4 4/4

42

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

sul pont. pos. nat. non vibr. poco vibr.

Lent et régulier (♩ = 56) *ralentir* **Fluide, transparent et très souple** (♩ = 40) (♪ = 80)

6/4 5/4 4/4

42

Piano 1

sur le temps *sim.*

Soundfile *(modulated by dynamic level of the instrument)*

2 -3.8/-13/-18/2.0

Harpe — Piano 2 — Vibra. — Gleksp. — Cymb.

aller à l'orgue électrique — Orgue électrique

aller au Xylophone

42

UE 33 637

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.

Htb.

Cl. si♭

Cl. b. si♭

Bssn.

Cor fa

Trptt.

Tbn.

Tuba

ralentir insensiblement jusqu'à

5/4

Vln.

Alto

Vlc.

Cb.

ralentir insensiblement jusqu'à

5/4

Piano 1

Harpe

Orgue él.

Vibra.

Soundfile *(modulated by dynamic level of the instrument)*

5 -3.8/-13/-18/2.0

Xylo.

Cymb.

2

Perusal Score

UE 33 637

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

43

trémolo sur deux doigtés

Fl. 1 2

Htb. 1 2

Cl. sib 1 2

(les petites notes très rapides, sur le temps)

Cl. b. sib

Flatt.

Bssn. 1 2

trémolo sur deux doigtés

Cor fa 1 2

Trptt. 1 2

Tbn. 1 2

Tuba

en ricochet

sempre

sim.

Plus lent (♪ = 69)

5/4

43

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

pos. nat.

(sul pont.)

sul pont.

Piano 1

Harpe

Orgue él.

Vibra.

Xylo.

Cymb.

43

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Flatt. (si possible)
Htb.
trémolo sur deux doigtés
Cl. si♭
Flatt.
Cl. b. si♭
trémolo sur deux doigtés
Bssn.
trémolo sur deux doigtés
Cor fa
Trptt.
Tbn.
Tuba
Vln.
(pos. nat.)
sul pont.
(sul pont.)
Alto
Vlc.
Cb.
Piano 1
Harpe
Orgue él.
Vibra.
Xylo.
Cymb.
sur le temps
sim.

Soundfile *(modulated by dynamic level of the instrument)*
3 -3.8/-13/-18/2.0

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba
Vln.
Alto
Vlc.
Cb.
Piano 1
Harpe
Orgue él.
Vibra.
Xylo.
Cymb.

trémolo sur deux doigtés
Flatt.
pos. nat.
sul pont.
(pos. nat.)
(sul pont.)

ralentir insensiblement

6/4

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

44

Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ 1 2 — Bssn. 1 2 — Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

Flatt. — trémolo sur deux doigtés — Flatt. — trémolo sur deux doigtés — trémolo sur deux doigtés

Encore plus lent (♪ = 60)

6/4

44

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

du talon — pos. nat. — sul pont. — pizz. — arco — *sempre*

Encore plus lent (♪ = 60)

6/4

44

Piano 1 — Harpe — Orgue él. — Vibra. — Xylo. — Cymb.

bag. mi-dures — *sur le temps*

Soundfile *(modulated by dynamic level of the instr.)*

3 -3.8/-13/-18/2.0

44

4

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba
Vln.
Alto
Vlc.
Cb.
Piano 1
Harpe
Orgue él.
Vibra.
Xylo.
Cymb.

trémolo sur deux doigtés

Flatt.

ouvert

sans sourd.

ralentir insensiblement

7/4

pos. nat.
(du talon) en ricochets
sul pont.
pizz.
arco

ralentir insensiblement

7/4

sur le temps
sim.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

45

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2

Flatt.

trémolo sur deux doigtés

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

Flatt.

De plus en plus lent (♪ = 56)

$\frac{7}{4}$

45

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

De plus en plus lent (♪ = 56)

$\frac{7}{4}$

45

Piano 1 | Harpe | Orgue él. | Vibra. | Xylo. | Cymb.

45

Partitions

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Orgue él.
Vibra.
Xylo.
Cymb.

Flatt.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

ralentir insensiblement jusqu'à

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

ralentir insensiblement jusqu'à

Piano 1

Harpe — *sur le temps*

Soundfile *(modulated by dynamic level of the instrument)*

4 -3.8/-13/-18/2.0

Orgue él. | Vibra. | Xylo. | Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

UE 33 637

46

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

Très lent (♪ = 52)

8/4

46

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

Très lent (♪ = 52)

8/4

46

Piano 1 | Harpe | Orgue él. | Vibra. | Xylo. | Cymb.

46

Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba
Vln.
Alto
Vlc.
Cb.
Piano 1
Harpe
Orgue él.
Vibra.
Xylo.
Cymb.

Flatt.

Partitur
Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.
UE 33 637

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Orgue él.
Vibra.
Xylo.
Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Orgue él.
Vibra.
Xylo.
Cymb.

bouché
sourd.
sourd. cup
sourd. sèche
sourd. velvet
sourd. harmon
Flatt.
sul pont.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

47

Fl. 1 2

Htb. 1 2

Cl. si♭ 1 2

Cl. b. si♭ 1

Bssn. 1 2

Cor fa 1 2

(bouché) pp (sourd.) fff > pp tenir aussi longtemps que possible, mais ne pas reprendre le son, une fois le souffle épuisé

pp respirer si nécessaire, sans que cela se remarque

Trptt. 1 2

Tbn. 1 2

(sourd. harmon) pp (sourd.) ff > pp tenir aussi longtemps que possible, mais ne pas reprendre le son, une fois le souffle épuisé

Tuba

pp respirer si nécessaire, sans que cela se remarque

Très long 2 **Beaucoup plus court** 1

47

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

sempre sul pont. fff > p

Très long 2 **Beaucoup plus court** 1

47

Piano 1

l. v. Rapide (♩ = 132-138) staccatissimo mf fff mf ff

Harpe

Rapide (♩ = 132-138) mf fff mf table pos. nat. fff mf table

Circuit A

(delay unit = 130 msec.)

8300 msec. 3 5 -1/-8.5/-18/2.0

Orgue él.

pp sempre ff > pp

Vibra.

l. v. Rapide (♩ = 132-138) staccatissimo mf fff mf fff mf ff

Xylo.

Rapide (♩ = 132-138) mf fff mf fff

Cymb.

l. v. Rapide (♩ = 132-138) staccatissimo mf fff mf fff mf

47

6 1

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭ 1
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

Lent (♩ = 52 - 56)

3/4

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

fff p

Piano 1

Harpe

pos. nat. table pos. nat. table pos. nat. table

fff mf

Orgue él.

Vibra.

Xylo.

Départ des cordes

fff mf ff

Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

UE 33 637

48

Fl. 1 2

Htb. 1 2

Cl. si♭ 1 2

Cl. b. si♭

Bssn. 1 2

Cor fa 1 2

ff *pp* *tenir aussi longtemps que possible, mais ne pas reprendre le son, une fois le souffle épuisé*

Trptt. 1 2 (sourd. cup) (sourd. sèche)

pp *respirer si nécessaire, sans que cela se remarque*

Tbn. 1 2 (sourd. velvet)

pp *respirer si nécessaire, sans que cela se remarque*

Tuba

ff *pp* *tenir aussi longtemps que possible, mais ne pas reprendre le son, une fois le souffle épuisé*

1

48

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

1

48

Piano 1

Rapide (♩ = 132-138)
sempre staccatissimo

Harpe

Rapide (♩ = 132-138)

l. v. *l. v.* *l. v. jusqu'à extinction*

Circuit B
(delay unit = 182 msec.)
5 -1/-8.5/-18/2.0

Orgue él.

Vibra.

Rapide (♩ = 132-138)
sempre staccatissimo

Xylo.

Rapide (♩ = 132-138)

Circuit A
(delay unit = 152 msec.)
8300 msec.
2 4 -1/-8.5/-18/2.0

Cymb.

Rapide (♩ = 132-138)
sempre staccatissimo

48

3

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

Lent (♩ = 52 - 56)

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

Piano 1
Harpe
Orgue él.
Vibra.
Xylo.
Cymb.

Départ des cordes

UE 33 637
Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

49

Fl. 1 2

Htb. 1 2

Cl. si♭ 1 2

Cl. b. si♭

Bssn. 1 2

Cor fa 1 2

pp *respirer si nécessaire, sans que cela se remarque*

Trptt. 1 2

f *pp* *tenir aussi longtemps que possible, mais ne pas reprendre le son, une fois le souffle épuisé*

Tbn. 1 2

Tuba

pp *respirer si nécessaire, sans que cela se remarque*

1

49

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

f *pp*

1

49

Piano 1

Rapide (♩ = 132-138)
sempre staccatissimo

Harpe

Rapide (♩ = 132-138)

l. v.

l. v. jusqu'à l'extinction

Circuit C
(delay unit = 173 msec.)
8300 msec.
1 5 -1/-8.5/-18/2.0

Orgue él.

Vibra.

Rapide (♩ = 132-138)
sempre staccatissimo

Xylo.

Rapide (♩ = 132-138)

Circuit B
(delay unit = 173 msec.)
3 -1/-8.5/-18/2.0

Cymb.

Rapide (♩ = 132-138)
sempre staccatissimo

49

Circuit A
(delay unit = 162 msec.)
8300 msec.
2 6 -1/-8.5/-18/2.0

5

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba
Lent (♩ = 52 - 56)
Vln.
Alto
Vlc.
Cb.
Piano 1
Harpe
Orgue él.
Vibra.
Xylo.
Cymb.
Départ des cordes

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

50

Fl. 1 2

Htb. 1 2

Cl. si♭ 1 2

Cl. b. si♭

Bssn. 1 2

Cor fa 1 2

mf *pp* *tenir aussi longtemps que possible, mais ne pas reprendre le son, une fois le souffle épuisé*

Trptt. 1 2

Tbn. 1 2

pp *respirer si nécessaire, sans que cela se remarque*

Tuba

mf *pp* *tenir aussi longtemps que possible, mais ne pas reprendre le son, une fois le souffle épuisé*

1

50

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

mf *pp*

1

50

Piano 1

Rapide (♩ = 132-138)
sempre staccatissimo

Harpe

Rapide (♩ = 132-138)
table pos. nat. *l. v.*

Circuit C
(delay unit = 162 msec.)
8300 msec.
2 5 -1/-8.5/-18/2.0

Orgue él.

mf *pp*

Vibra.

Rapide (♩ = 132-138)
sempre staccatissimo

Circuit A
(delay unit = 173 msec.)
8300 msec.
4 6 -1/-8.5/-18/2.0

Xylo.

Rapide (♩ = 132-138)

Circuit C
(delay unit = 162 msec.)
8300 msec.
2 5 -1/-8.5/-18/2.0

Cymb.

Rapide (♩ = 132-138)

sempre (sans relever)

(tenir la Péd. jusqu'à la fin de la section)

50

Circuit B
(delay unit = 162 msec.)
1 -1/-8.5/-18/2.0

7

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭ 1
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

Lent (♩ = 52 - 56)

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

Piano 1

Harpe

l. v.

l. v. jusqu'à extinction

Orgue él.

Vibra.

Départ des cordes

Xylo.

Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

UE 33 637

51

Fl. 1 2

Htb. 1 2

Cl. si♭ 1 2

Cl. b. si♭

Bssn. 1 2

Cor fa 1 2

Trptt. 1 2

pp *respirer si nécessaire, sans que cela se remarque*

Tbn. 1

mp *pp* *tenir aussi longtemps que possible, mais ne pas reprendre le son, une fois le souffle épuisé*

2

mp *pp* *tenir aussi longtemps que possible, mais ne pas reprendre le son, une fois le souffle épuisé*

Tuba

1

51

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

1

51

Rapide (♩ = 132-138)

sempre staccatissimo

Piano 1

Circuit A

(delay unit = 182 msec.)

8300 msec.

1 3 -1/-8.5/-18/2.0

Rapide (♩ = 132-138)

Harpe

Circuit C

(delay unit = 152 msec.)

8300 msec.

2 6 -1/-8.5/-18/2.0

Orgue él.

Rapide (♩ = 132-138)

Vibra.

sempre (sans relever)

Circuit B

(delay unit = 152 msec.)

5 -1/-8.5/-18/2.0

Rapide (♩ = 132-138)

Xylo.

Circuit C

(delay unit = 152 msec.)

8300 msec.

2 6 -1/-8.5/-18/2.0

Rapide (♩ = 132-138)

Cymb.

sempre (sans relever)

l. v. jusqu'à extinction

51 Circuit C

(delay unit = 152 msec.)

8300 msec.

2 6 -1/-8.5/-18/2.0

9

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

Lent (♩ = 52 - 56)

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

Départ des cordes

Piano 1

Harpe

l. v. jusqu'à extinction

Orgue él.

Vibra.

l. v. jusqu'à extinction

Xylo.

Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

UE 33 637

52

Fl. 1 2

Htb. 1 2

Cl. si♭ 1 2

Cl. b. si♭

Bssn. 1 2

Cor fa 1 2

Trptt. 1 2

tenir aussi longtemps que possible, mais ne pas reprendre le son, une fois le souffle épuisé

Tbn. 1 2

Tuba

1

52

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

1

52

Rapide (♩ = 132-138)

Piano 1

Circuit B
(delay unit = 130 msec.)
2 -1/-8.5/-18/2.0

Rapide (♩ = 132-138)

Harpe

Circuit C
(delay unit = 130 msec.)
8300 msec.
1,6 3,4 -1/-8.5/-18/2.0

Rapide (♩ = 132-138)

Orgue él.

Rapide (♩ = 132-138)

Vibra.

Circuit C
(delay unit = 130 msec.)
8300 msec.
1,6 3,4 -1/-8.5/-18/2.0

Xylo.

Rapide (♩ = 132-138)

Cymb.

sempre

52

Circuit C
(delay unit = 130 msec.)
8300 msec.
1,6 3,4 -1/-8.5/-18/2.0

11

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

Lent (♩ = 52 - 56)

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

Piano 1
Départ des cordes

Harpe

Orgue él.
aller au piano

Vibra.

Xylo.

Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

UE 33 637

53

Fl. 1 2 — Htb. 1 2 — Cl. sib 1 2 — Cl. b. sib — Bssn. 1 2 — Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

tenir selon la longueur du souffle, ne pas terminer ensemble

prendre Petite Flûte

(bouché) (sourd.)

5

53

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

pos. nat.

5

53

Assez rapide (♩ = 112 → 120)
Assez furtif au début, puis de plus en plus agité

(♩ = 114) (♩ = 116)

Piano 1

l. v.

Harpe

table (table)

les points d'arrêt assez courts et très inégaux

sim. sempre

7930 msec.
: 3 seq. D x 2-4 + RM :
4 -1/-8.5/-18/2.0

Piano 2

Vibra.

Assez rapide (♩ = 114 → 120)
Assez furtif au début, puis de plus en plus agité

sec, sans Ped.

5500 msec.
: 1 seq. D x 2-4 + RM
2 seq. D x 2-3 + RM :
5 -1/-8.5/-18/2.0

Xylo.

pp sempre

Cymb.

Assez rapide (♩ = 116 → 126)
Assez furtif au début, puis de plus en plus agité

3480 msec.
: 1 seq. D x 2-4 + RM
1 seq. D x 2-3 + RM :
1 -1/-8.5/-18/2.0

53

1 2 3

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

A Rapide (♩ = 120 - 132)

pos. nat.

pos. nat.

(♩ = 120)

l. v.

(♩ = 120)

l. v.

Rapide (♩ = 128→132)

A

sec, sans

1026 msec.

: D x 2-4 + RM :

2 -1/-8.5/-18/2.0

Assez rapide (♩ = 120 → 132) *Assez furtif au début, puis de plus en plus agité*

les points d'arrêt assez courts et très inégaux

sim. sempre

sec, sans

2006 msec.

1 seq. D x 2-4 + RM
1 seq. D x 2 + RM

6 -1/-8.5/-18/2.0

4

5

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2

Htb. 1 2

Cl. si♭ 1 2

Cl. b. si♭

Bssn. 1 2

Cor fa 1 2

Trptt. 1 2

Tbn. 1

Tuba 2

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

Piano 1

Harpe

Piano 2

Vibra.

Xylo.

Cymb.

B

Rapide (♩ = 120 - 132)

p mf p mf p mf p senza cresc. mf

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

C

Rapide (♩ = 120 - 132)

court

plus court

plus long

senza dim.

Rapide (♩ = 120-132)
(avec le chef)

Perusal Score

UE 33 637
Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

54

Pt. Fl. 1 2 — Htb. 1 2 — Cl. sib 1 2 — Cl. b. sib — Bssn. 1 2

Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

ouvert — bouché cuivré — sub. — Flatt. — senza cresc.

Rapide (♩ = 120-132)

54

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

pizz.

54

Piano 1 — Harpe — Piano 2 — Vibra. — Xylo. — Cymb.

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*
martellato, staccato

D x 4 (delay unit = 120 msec.) 6000 msec.
2 -1/-8.5/-18/2.0

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*
martellato

D x 2 (delay unit = 120 msec.) 6000 msec.
4 -1/-8.5/-18/2.0

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*
martellato, staccato

D x 4 (delay unit = 120 msec.) 6000 msec.
6 -1/-8.5/-18/2.0

Rapide (♩ = 120-132) *indépendamment du chef*
martellato, staccato

D x 3 (delay unit = 120 msec.) 6000 msec.
5 -1/-8.5/-18/2.0

Rapide (♩ = 120-132) *indépendamment du chef*
martellato

D x 4 (delay unit = 120 msec.) 6000 msec.
3 -1/-8.5/-18/2.0

Rapide (♩ = 120-132) *indépendamment du chef*
martellato, staccato

54

D x 3 (delay unit = 120 msec.) 6000 msec.
1 -1/-8.5/-18/2.0

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

répéter ad lib., attendre le signe du chef
(accents ad lib., f-fff)
ad lib.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭ 1
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

55 56

sans sourd. ouvert sans sourd. Flatt. arco (pizz.) pizz.

1 [1 battue (60-64)] 2 [2 battues] 1 Rapide (♩ = 120-132) 1 [2 battues (108-112)] 2 [2 battues]

avec le chef Rapide (♩ = 120-132) indépendamment du chef, non synchrone loco

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

sans sourd.
Flatt.

Rapide (♩ = 120-132)

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

Piano 1

D x 6 (delay unit = 120 msec.) 6000 msec.
2 -1/-8.5/-18/2.0

Harpe

D x 5 (delay unit = 120 msec.) 6000 msec.
4 -1/-8.5/-18/2.0

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Piano 2

D x 6 (delay unit = 120 msec.) 6000 msec.
6 -1/-8.5/-18/2.0

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Vibra.

D x 5 (delay unit = 120 msec.) 6000 msec.
5 -1/-8.5/-18/2.0

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Xylo.

D x 6 (delay unit = 120 msec.) 6000 msec.
3 -1/-8.5/-18/2.0

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Cymb.

D x 5 (delay unit = 120 msec.) 6000 msec.
1 -1/-8.5/-18/2.0

3

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

répéter ad lib., attendre le signe du chef
*(accents ad lib., **mf-ff**)*
ad lib.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

57

Pt. Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2

staccatissimo

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

1 [2 battues] (108-112) 2 [2 battues] 3 [3 battues] 1 13/4

Rapide (♩ = 120-132)

57

non legato, à la corde

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

senza dim.

pizz.

pizz. ord.

1 [2 battues] (108-112) 2 [2 battues] 3 [3 battues] 1

57

avec le chef

Rapide (♩ = 120-132) indépendamment du chef, non synchrone

Piano 1

D x 8 (delay unit = 120 msec.) 6000 msec.

2 -1/-8.5/-18/2.0

Harpe

sub f (accents ad lib., f-fff) sub mf (accents ad lib., mf-ff)

D x 7 (delay unit = 120 msec.) 6000 msec.

4 -1/-8.5/-18/2.0

Piano 2

sub mf (accents ad lib., mf-ff)

D x 7 (delay unit = 120 msec.) 6000 msec.

6 -1/-8.5/-18/2.0

avec le chef

Rapide (♩ = 120-132) indépendamment du chef, non synchrone

Vibra.

D x 7 (delay unit = 120 msec.) 6000 msec.

5 -1/-8.5/-18/2.0

Xylo.

sub f (accents ad lib., f-fff) sub mf (accents ad lib., mf-ff)

D x 8 (delay unit = 120 msec.) 6000 msec.

3 -1/-8.5/-18/2.0

Cymb.

sub f (accents ad lib., f-fff) sub mf (accents ad lib., mf-ff)

57

D x 7 (delay unit = 120 msec.) 6000 msec.

1 -1/-8.5/-18/2.0

4 5

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

58

Pt. Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

1 [2 battues (112-120)] 2 [2 battues] 3 [3 battues] 1 Rapide (♩ = 120-132)

58

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

1 [2 battues (112-120)] 2 [2 battues] 3 [3 battues] 1

58

Piano 1 | Harpe | Piano 2 | Vibra. | Xylo. | Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

59

Pt. Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ — Bssn. 1 2

Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

staccatissimo

Flatt.

staccatissimo

1 [2 battues (66-70)] 2 [2 battues] 3 [3 battues]

59

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

arco

arco

1 [2 battues (66-70)] 2 [2 battues] 3 [3 battues]

59

Piano 1

Harpe

avec le chef

Piano 2

avec le chef

loco

Vibra.

Xylo.

avec le chef

Cymb.

59

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl.

Htb.

Cl. si♭

Cl. b. si♭

Bssn.

Flatt.

Cor fa

Flatt.

Trptt.

Flatt.

Tbn.

Tuba

Rapide (♩ = 120-132)

1 15/4

Vln.

à la corde

non legato, à la corde

pizz.

Alto

pizz.

non legato, à la corde

Vlc.

non legato, à la corde

Cb.

arco

1

Piano 1

sub. ***p*** *(accents ad lib., mf-ff)*

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Harpe

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Piano 2

Vibra.

sub. ***p*** *(accents ad lib., mf-ff)*

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Xylo.

Cymb.

répéter ad lib., attendre le signe du chef

(accents ad lib., mf-ff)

ad lib.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

répéter ad lib., attendre le signe du chef
*(accents ad lib., **mf-ff**)*

ad lib.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

60

Pt. Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

sans sourd. *staccatissimo*

1 [2 battues (66)] 2 [2 battues (60)] 3 [2 battues] 4 [4 battues]

60

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

1 [2 battues (66)] 2 [2 battues (60)] 3 [2 battues] 4 [4 battues]

60

avec le chef

Piano 1 | Harpe | Piano 2 | Vibra. | Xylo. | Cymb.

sub. **f** (*accents ad lib., f-fff*)

60

Partusa Score

UE 33 637

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
staccatissimo
staccatissimo

Rapide (♩ = 120-132)

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
pizz.
arco

1

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Piano 1
D x 9 (delay unit = 120 msec.) 6000 msec.
2 -1/-8.5/-18/2.0
Harpe
sub. ***p*** *(accents ad lib., **mf-ff**)*
D x 9 (delay unit = 120 msec.) 6000 msec.
4 -1/-8.5/-18/2.0

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Piano 2
D x 8 (delay unit = 120 msec.) 6000 msec.
6 -1/-8.5/-18/2.0
Vibra.
sub. ***p*** *(accents ad lib., **mf-ff**)*
D x 10 (delay unit = 120 msec.) 6000 msec.
5 -1/-8.5/-18/2.0
Xylo.
sub. ***p*** *(accents ad lib., **mf-ff**)*
D x 11 (delay unit = 120 msec.) 6000 msec.
3 -1/-8.5/-18/2.0
Cymb.
sub. ***p*** *(accents ad lib., **mf-ff**)*
D x 8 (delay unit = 120 msec.) 6000 msec.
1 -1/-8.5/-18/2.0
7

Perusal score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

61

Pt. Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

staccatissimo

1 [2 battues (66)] 2 [2 battues] 3 [2 battues (60)] 4 [4 battues (62)]

61

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

1 [2 battues (66)] 2 [2 battues] 3 [2 battues (60)] 4 [4 battues (62)]

61

Piano 1

répéter ad lib., attendre le signe du chef
*(accents ad lib., **mf-ff**)*

ad lib.

Harpe

sub. ***f*** *(accents ad lib., **f-fff**)*

Piano 2

répéter ad lib., attendre le signe du chef
*(accents ad lib., **mf-ff**)*

ad lib.

Vibra.

sub. ***f*** *(accents ad lib., **f-fff**)*

Xylo.

sub. ***f*** *(accents ad lib., **f-fff**)*

Cymb.

avec le chef

61

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

Flatt.

staccatissimo

Rapide (♩ = 120-132)

(accents mf-ff)

sub.p

indépendamment du chef, non synchrone

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

62

Pt. Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

staccatissimo

1 [2 battues (66)] 2 [2 battues (60)] 3 [2 battues] 4 [4 battues]

62

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

1 [2 battues (66)] 2 [2 battues (60)] 3 [2 battues] 4 [4 battues]

62

Piano 1

sub. f (accents f-fff)

avec le chef

Harpe

Piano 2

sub. f (accents f-fff)

Vibra.

sub. f (accents f-fff)

Xylo.

sub. f (accents f-fff)

Cymb.

répéter ad lib., attendre le signe du chef
(accents f-fff)

ad lib.

62

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

staccatissimo
Flatt.
pizz.
l. v.
Rapide (♩ = 120-132)
indépendamment du chef, non synchrone
sub.p (accents mf-ff)

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

63

Pt. Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

1 [2 battues (66)] 2 [2 battues (60)] 3 [2 battues] 4 [4 battues]

63

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

1 [2 battues (66)] 2 [2 battues (60)] 3 [2 battues] 4 [4 battues]

63

Piano 1

Harpe

Piano 2

Vibra.

Xylo.

Cymb.

63

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Rapide (♩ = 120-132)
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

bouché
staccatissimo
Flatt.
(non troppo)
(pizz.)
l. v.
sub. p (accents mf-ff)
Rapide (♩ = 120-132) indépendamment du chef, non synchrone
répéter ad lib., attendre le signe du chef (accents ad lib., mf-ff)
ad lib.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

64

1 Pt. Fl.
2
1 Htb.
2
1 Cl. si♭
2
Cl. b. si♭
1 Bssn.
2
1 Cor fa
2
1 Trptt.
2
1 Tbn.
2
Tuba

1 [3 battues (58-60)]

2 [3 battues]

3 [3 battues]

64

Vln. 1
2
3
Alto 1
2
Vlc. 1
2
Cb.

1 [3 battues (58-60)]

2 [3 battues]

3 [3 battues]

64

avec le chef

Piano 1

Harpe

sub. f (accents f-fff)

Piano 2

Vibra.

Xylo.

avec le chef

Cymb.

sub. f (accents f-fff)

64

8

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

4 [3 battues] **5** [5 battues]

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

4 [3 battues] **5** [5 battues]

Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

staccatissimo

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

prendre Grande Flûte

ouvert

staccatissimo

Flatt.

pizz. (l. v.)

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

D x 10 (delay unit = 120 msec.)6000 msec.
2 -1/-8.5/-18/2.0

sub. **p** *(accents* ***mf-ff****)*

D x 12 (delay unit = 120 msec.)6000 msec.
4 -1/-8.5/-18/2.0

D x 13 (delay unit = 120 msec.)6000 msec.
6 -1/-8.5/-18/2.0

D x 11 (delay unit = 120 msec.)6000 msec.
5 -1/-8.5/-18/2.0

D x 11 (delay unit = 120 msec.)6000 msec.
3 -1/-8.5/-18/2.0

D x 12 (delay unit = 120 msec.)6000 msec.
1 -1/-8.5/-18/2.0

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

65

Fl. 1 2 Htb. 1 2 Cl. sib 1 2 Cl. b. sib Bssn. 1 2

Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

1 [3 battues (58-60)] 2 [3 battues] 3 [3 battues]

65

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

1 [3 battues (58-60)] 2 [3 battues] 3 [3 battues]

65

Piano 1

répéter ad lib., attendre le signe du chef
(accents f-fff)

ad lib.

Harpe

sub. **f** *(accents f-fff)*

Piano 2

sub. **f** *(accents f-fff)*

Vibra.

avec le chef

Xylo.

répéter ad lib., attendre le signe du chef
(accents f-fff)

Cymb.

sub. **f** *(accents f-fff)*

65

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

4 [3 battues]

5 [5 battues]

staccatissimo

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

4 [3 battues]

5 [5 battues]

Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. si♭ 1 2
Cl. b. si♭ 1 2
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

Flatt.
bouché, cuivré
ouvert

Rapide (♩ = 120 -132)

répéter ad lib., attendre le signe du chef
(accents mf-ff)

sub. p (accents mf-ff)

Rapide (♩ = 120-132) indépendamment du chef, non synchrone

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

66

Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

1 [3 battues (58-60)] 2 [3 battues] 3 [3 battues]

66

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

1 [3 battues (58-60)] 2 [3 battues] 3 [3 battues]

66

Piano 1 — sub. f (accents f-fff)

Harpe — sub. f (accents f-fff)

Piano 2 — sub. f (accents f-fff)

Vibra. — répéter ad lib., attendre le signe du chef (accents f-fff) … ad lib.

Xylo. — sub. f (accents f-fff)

Cymb. — avec le chef

66

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

4 [3 battues]

5 [5 battues]

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

4 [3 battues]

5 [5 battues]

Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

staccatissimo

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

Flatt.
bouché
ouvert
pizz.
arco
sul G
sul D
sim.

Rapide (♩ = 120-132)

1

répéter ad lib., attendre le signe du chef
*(accents **mf-ff**)*

*sub.**p** (accents **mf-ff**)*

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

67

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

1 [3 battues (58-60)] 2 [3 battues] 3 [3 battues]

67

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

1 [3 battues (58-60)] 2 [3 battues] 3 [3 battues]

67

Piano 1 — sub. f (accents f-fff)

Harpe — avec le chef

Piano 2 — sub. f (accents f-fff)

Vibra. — sub. f (accents f-fff)

Xylo. — sub. f (accents f-fff)

Cymb. — répéter ad lib., attendre le signe du chef (accents f-fff) … ad lib.

67

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

staccatissimo

staccatissimo

4 [3 battues]

5 [5 battues]

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

4 [3 battues]

5 [5 battues]

Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

ouvert Flatt. — staccatissimo — bouché Flatt. — ouvert

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

sul A (le son harmonique ne s'entendra pas au début, mais se découvrira progressivement)

Rapide (♩ = 120-132)

Piano 1

*répéter ad lib., attendre le signe du chef (accents **mf-fff**)*

Harpe

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

*répéter ad lib. (accents **f-fff**)*

Piano 2 | Vibra. | Xylo. | Cymb.

*sub.**p** (accents **mf-ff**)*

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

68

prendre Petite Flûte

prendre Petite Flûte

Petite Flûte

Petite Flûte

Htb.

Cl. si♭

Cl. b. si♭

Bssn.

Cor fa

Trptt.

Tbn.

Tuba

1 [3 battues (58-60)]

2 [3 battues]

3 [3 battues]

68

Vln.

Alto

Vlc.

Cb.

1 [3 battues (58-60)]

2 [3 battues]

3 [3 battues]

68

Piano 1

sub. f (accents f-fff)

attendre le signe du chef

Harpe

avec le chef

Piano 2

Vibra.

sub. f (accents f-fff)

Xylo.

sub. f (accents f-fff)

Cymb.

sub. f (accents f-fff)

68

Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Pt. Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

ouvert
staccatissimo

4 [3 battues]

5 [5 battues]

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

prendre Grande Flûte

prendre Grande Flûte

Htb.

Cl. si♭

Cl. b. si♭

Bssn.

Cor fa

Trptt.

Tbn.

Tuba

Flatt.

Flatt.

Flatt.

Flatt.

Rapide (♩ = 120-132)

Vln.

Alto

Vlc.

Cb.

répéter ad lib., attendre le signe du chef
*(accents **mf-ff**)*

Piano 1

Harpe

*sub.**p** (accents **mf-ff**)*

Rapide (♩ = 120-132) *indépendamment du chef, non synchrone*

Piano 2

Vibra.

*sub.**p** (accents **mf-ff**)*

Xylo.

*sub.**p** (accents **mf-ff**)*

Cymb.

*sub.**p** (accents **mf-ff**)*

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

69

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba

Flatt.

senza cresc.

(Assez long, le temps de *crescendo* pour les solistes)

1

69

Vln.
Alto
Vlc.
Cb.

(Assez long, le temps de *crescendo* pour les solistes)

1

69

Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

sub. ***fff*** *(accents f-fff)*

répéter ad lib., attendre le signe du chef
(accents f-fff)

ad lib.

69

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

70

Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

sourd. sourd. sourd. sèche

Tempo des grands groupes précédents

2 3 4

70

Vln. 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

Tempo des grands groupes précédents

2 3 4

70

Piano 1 | Harpe | Piano 2 | Vibra. | Xylo. | Cymb.

sub. ppp

moduler la Péd. suivant les liaisons

70

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2 Htb. 1 2 Cl. sib 1 2 Cl. b. sib 1 2 Bssn. 1 2 Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

Flatt. Flatt. sourd. sèche sourd. sèche sourd. sèche

5 6 3/4

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

pizz. pizz. pizz.

Piano 1 Harpe Piano 2 Vibra. Xylo. Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

71

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba

Rapide (♩ = 120-132)

3/4

71

Vln.
Alto
Vlc.
Cb.

sul G

1

71

Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

71

10

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

2

Rapide (♩ = 120-132)

3/4

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

2 1

Piano 1 | Harpe | Piano 2 | Vibra. | Xylo. | Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

72

Fl. 1 2 — Htb. 1 2 — Cl. sib 1 2 — Cl. b. sib — Bssn. 1 2 — Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

Rapide (♩ = 120-132)

2 3/4 3/16 3/4 5/16 5/4 3/16 2/4

72

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

2 3

(I) (sur le temps) (II) (pas synchrone avec les batttues) (III) (sim.)

72

Piano 1 — Harpe — Piano 2 — Vibra. — Xylo. — Cymb.

72

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

73

Fl. 1 2 Htb. 1 2 Cl. sib 1 2 Cl. b. sib Bssn. 1 2 Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

Même tempo libre

suivre Piano 2

3

5 [4

suivre Piano 1

1]

73

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

1

1

73

Piano 1

Libre
Solo
♩ = 120 - 132

1100 msec. -1/-8.5/-18/2.0 *rall.* 6500 msec.

Harpe

Piano 2

Vibra.

Xylo.

Cymb.

73

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Htb.
Cl. sib
Cl. b. sib
Bssn.
Cor fa
Trptt.
Tbn.
Tuba

suivre Piano 2

7 [3 3 1]

Vln.
Alto
Vlc.
Cb.

1

Piano 1
Harpe

Libre
Solo
(♩ = 120 - 132)

Piano 2

1100 msec.
-1/-8.5/-18/2.0
rall.
6500 msec.

Vibra.
Xylo.
Cymb.

7 8 9

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2 Htb. 1 2 Cl. si♭ 1 2 Cl. b. si♭ 1 Bssn. 2

Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

9 [3 2 3 1]

suivre Piano 1

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

1

Libre

Solo

♩ = 120 - 132

sim. sempre

rall.

Piano 1

1100 msec.

-1/-8.5/-18/2.0

rall.

6500 msec.

Harpe

Piano 2

Vibra.

Xylo.

Cymb.

10 11 12

Partition Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

74

Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ — Bssn. 1 2

Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

Rapide (♩ = 120 - 132)

2 | 3/4 | 5/4 | 3/4 | 2

74

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

2 | 2

74

Piano 1 — Harpe — Piano 2 — Vibra. — Xylo. — Cymb.

74

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

75

Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

Rapide (♩ = 120 - 132)

4/4 3/8 3/16 4/4 5/16 3/4 3/16 3/8 2

75

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

I II III IV 2

75

Piano 1

Harpe

Piano 2

Vibra.

Xylo.

Cymb.

75

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

76

Fl. 1 2

Htb. 1 2

Cl. sib 1 2

Cl. b. sib

Bssn. 1 2

Cor fa 1 2

Trptt. 1 2

Tbn. 1 2

Tuba

Libre, sans traîner, bondissant *(les valeurs, quand elles sont écrites, ne le sont qu'à titre indicatif)*

1 2 1 2 1 & 2 1 2 & 1 & 1 & 2 1 2

76

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

pizz.

arco

Libre, sans traîner, bondissant *(les valeurs, quand elles sont écrites, ne le sont qu'à titre indicatif)*

1

76

Piano 1

Harpe

Piano 2

Vibra.

Xylo.

Cymb.

76

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

77

Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

1 2 1 2 4 1 2 3 4 3 1 2 3 1 2 3 4 1 2 3 4 2 1 2 &

77

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

1 1 1 &

77

Piano 1 | Harpe | Piano 2 | Vibra. | Xylo. | Cymb.

77

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

78

Fl.

Htb.

Cl. si♭

Cl. b. si♭

Bssn.

Cor fa

Trptt.

Tbn.

Tuba

1 2 1 2 3 1 2 & 3 2 1 2

78

Vln.

Alto

Vlc.

Cb.

1

78

Piano 1

Harpe

Piano 2

Vibra.

Xylo.

Cymb.

78

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Htb.
Cl. sib
Cl. b. sib
Bssn.
Cor fa
Trptt.
Tbn.
Tuba
Vln.
Alto
Vlc.
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

2 1 2 & 3 1 2 3 1 2 1 2 3 1 2 3

sul pont.
pos. nat.
table

Partitur

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba
Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

2 1 2 & 1 2 1 2 1 2 1 2 1 2 3 1 2 3 1 2 3 2 4/4

2

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

79

Fl. 1 2 — Htb. 1 2 — Cl. sib 1 2 — Cl. b. sib — Bssn. 1 2 — Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

Rapide (♩ = 120 - 132)

4/4 — 3/8 — 2/4 — 4/4 — 2

79

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

I — II — III — IV — 2

79

Piano 1 — l. v.

Harpe — II étouffer les notes jouées laisser vibrer tout le reste — III

Piano 2 — III — IV

Vibra. — IV

Xylo.

Cymb. — IV

79

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

80

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

Très libre — Plus strict

4/4 1 2 & 3 & 4 | 1 2 3 4 | 3/4 1 2 3 | 4/4 1 2 3 | 3/4 1 2 3

80

Vln. 1 2 | 3 | Alto 1 2 | Vlc. 1 2 | Cb.

Très libre

4/4 1 2 & 3 & 4 1

80

Piano 1 | Harpe | Piano 2

l. v. le mi♭

SIR MIDI: 75 | SIR MIDI: 67 | SIR MIDI: 66 | SIR MIDI: 75

PT + IR (10 sec.) — 6 -4/-13/-18/2.0

PT + IR (10.sec.) — 6 -4/-13/-18/2.0

D x 6 + FS + IR (10 sec.) — 10 000 msec. — R 1-6 -14/-21.5/-18/2.0

Vibra. | Xylo. | Cymb.

80

1 2 3 4 5

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

81

Fl. 1 2

Htb. 1 2

Cl. si♭ 1 2

Cl. b. si♭

Bssn. 1 2

Cor fa 1 2

Trptt. 1 2

Tbn. 1 2

Tuba

Très libre

1 2 1 & 2 1 & 2 1 &

81

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

Très libre

1 2 1 & 2 1 & 2 1 &

81

Piano 1

Harpe

Piano 2

SIR MIDI: 85

SIR MIDI: 79

SIR MIDI: 78

PT + IR (10.sec.) 6 -4/-13/-18/2.0

PT + IR (10.sec.) 6 -4/-13/-18/2.0

PT + IR (10.sec.) 6 -4/-13/-18/2.0

Vibra.

Xylo.

Cymb.

81

6 7 8

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

82

Fl. 1 2

Htb. 1 2

Cl. si♭ 1 2

Cl. b. si♭

Bssn. 1 2

Cor fa 1 2

Trptt. 1 2

Tbn. 1 2

Tuba

1 1 2 1 2 & 1 1 2 1 2 &

82

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb.

1 1 2 1 2 & 1 1 2 1 2 &

82

Piano 1

Harpe

Piano 2

Rapide ♪ = 176 - 184
martélé

SIR MIDI: 83

PT + IR (10 sec.)
6 -4/-13/-18/2.0

D x 6 + FS + IR (10 sec.)
10 000 msec.
R 1-6 -14/-21.5/-18/2.0

SIR MIDI: 85

PT + IR (10 sec.)
6 -4/-13/-18/2.0

D x 6 + FS + IR (10 sec.)
10 000 msec.
R 1-6 -14/-21.5/-18/2.0

Vibra.

Xylo.

Rapide ♪ = 176 - 184

Cymb.

82

9 10

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl.
Htb.
Cl. sib
Cl. b. sib
Bssn.
Cor fa
Trptt.
Tbn.
Tuba
Vln.
Alto
Vlc.
Cb.
Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

83

Rapide (𝅗𝅥) = 176 - 184
non legato, louré
non legato, à la corde
sim.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

84

Fl. 1 2 Htb. 1 2 Cl. si♭ 1 2 Cl. b. si♭ Bssn. 1 2 Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

Rapide (♪) = 176 - 184

1 *suivre le ralenti des solistes* & 1 1 5/16 1 5/8 & 1 3/8 &

84

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

Rapide (♪) = 176 - 184

1 1 1 1 & 1 &

84

Piano 1 Harpe Piano 2

ralentir (pas trop) *assez long*

Rapide (♪) = 176 - 184 *(non synchrone avec l'ensemble)*

Rapide (♪) = 176 - 184 *(sim.)*

SIR MIDI: 75

PT + IR (10 sec.)

6 -4/-13/-18/2.0

D x 6 + FS + IR (10 sec.)

10 000 msec.

R 1-6 -14/-21.5/-18/2.0

Vibra. Xylo. Cymb.

84

12 13

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

85

Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

2 1 2 1 2 3 1 2 3 1 2 3 1 &

85

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

2 1 2 1 & 3 1 2 3 2 1 2 &

85

Piano 1 | Harpe | Piano 2 | Vibra. | Xylo. | Cymb.

85

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

86

Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ — Bssn. 1 2 — Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

non legato — cresc. — sourd. velvet

ralentir (pas trop) — Assez lentement *accél.* — Tempo rubato

5 1 2 3 4 5 1 *long* 5 1 2 3 4 5 1 4

86

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

non legato a la corde

Assez lentement *accél.* — Tempo rubato

1 1 *long* 5 1 2 3 4 5 1 4

86

Piano 1 — Harpe — Piano 2

SIR MIDI: 75

PT + IR (10 sec.)
6 -4/-13/-18/2.0

D x 6 + FS + IR (10 sec.)
10 000 msec.
R 1-6 -14/-21.5/-18/2.0

Vibra. — Xylo. — Cymb.

(senza cresc.)

86

14 15

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2
Htb. 1 2
Cl. sib 1 2
Cl. b. sib
Bssn. 1 2
Cor fa 1 2
Trptt. 1 2
Tbn. 1 2
Tuba

6 2 5 2

Vln. 1 2 3
Alto 1 2
Vlc. 1 2
Cb.

6 2 5 2

Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

non legato
sub.p
(senza cresc.)

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

87

Fl. 1 2 — Htb. 1 2 — Cl. si♭ 1 2 — Cl. b. si♭ 1 — Bssn. 1 2 — Cor fa 1 2 — Trptt. 1 2 — Tbn. 1 2 — Tuba

suivre le rubato des solistes

Assez rapide (♪ = 132 - 144) - Tempo très souple *(en s'accordant aux petites notes)*

1 — 7/16 — 5/16 — 3/8 — 5/16 — 2/8 — 3/8

87

Vln. 1 2 3 — Alto 1 2 — Vlc. 1 2 — Cb.

1 — I II III IV

87

Piano 1 — Harpe — Piano 2 — Vibra. — Xylo. — Cymb.

ralentir très peu *accél.* *(court)*

87

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

88

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba

suivre l'accél. des solistes

Assez rapide (♪ = 132 - 144)

ralentir

1 | 2/8 | 5/16 | 3/8 | 4/8 | 2/8 | 3/8

88

Vln.
Alto
Vlc.
Cb.

1

88

I II III

Piano 1
Harpe
Piano 2

Plus lentement *accél.* *(très court)*

Vibra.

Plus lentement *accél.* *(très court)*

Xylo.

Cymb.

88

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

Un peu moins rapide et plus flexible (♪ = 112 - 116)

ralentir

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

IV V VI VII

Piano 1

Harpe

Piano 2

Vibra.

Xylo.

Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

89

Fl.
Htb.
Cl. si♭
Cl. b. si♭
Bssn.
Cor fa
Trptt.
Tbn.
Tuba

Modéré, encore plus flexible (♪ = 84)

2/8 5/16 3/8

89

Vln.
Alto
Vlc.
Cb.

I II III IV

89

Piano 1
Harpe
Piano 2
Vibra.
Xylo.
Cymb.

89

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

90

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

suivre le ralenti des solistes

Un peu plus lent *accél.* . . . . . **Tempo**

1 2 3 5 3/16

90

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

1 2 3 5 3/16

90

Piano 1 | Harpe | Piano 2

un peu ralenti . . . . . *plus long*

l. v.

SIR MIDI: 70

PT + IR (10 sec.)

6 -4/-13/-18/2.0

D x 6 + FS + IR (10 sec.)

10 000 msec.

R 1-6 -14/-21.5/-18/2.0

Vibra.

un peu ralenti . . . . . *plus long*

l. v.

Xylo.

un peu ralenti . . . . . *plus long*

Cymb.

90

16 17

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

91

Fl. 1 2 Htb. 1 2 Cl. si♭ 1 2 Cl. b. si♭ Bssn. 1 2

Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

Modéré (♪ = 112)

3/16 5/16 7/16 5/16 3/16 3/8 5/16

91

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

Modéré (♪ = 112)

3/16 5/16 7/16 5/16 3/16 3/8 5/16

91

Piano 2

Modéré (♪ = 112)

D x 12 (decr. 0 → -15 dB)

(delay unit = 134 msec.)

6 -1/-8.5/-18/2.0

Vibra.

Xylo.

Modéré (♪ = 112)

D x 12 (decr. 0 → -15 dB)

(delay unit = 134 msec.)

3 -1/-8.5/-18/2.0

Cymb.

91

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

92

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

5/16 2/8 5/16 2/8 3/8 5/16 3/16 9/16

92

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

5/16 2/8 5/16 2/8 3/8 5/16 3/16 9/16

92

Piano 1

D x 12 (decr. 0 → -15 dB)
(delay unit = 134 msec.)
2 -1/-8.5/-18/2.0

Harpe

Piano 2

D x 4 (decr. 0 → -15 dB)
(delay unit = 358 msec.)
6 -1/-8.5/-18/2.0

Vibra.

D x 12 (decr. 0 → -10 dB)
(delay unit = 134 msec.)
5 -1/-8.5/-18/2.0

Xylo.

D x 9 (decr. 0 → -15 dB)
(delay unit = 179 msec.)
3 -1/-8.5/-18/2.0

Cymb.

92

3 4

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

93

Fl. 1 2 Htb. 1 2 Cl. sib 1 2 Cl. b. sib Bssn. 1 2

Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

sourd. sèche

9/16 3/8 6/16 3/8 2/8 3/16 1/8 6/16

93

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

arco

9/16 3/8 6/16 3/8 2/8 3/16 1/8 6/16

93

Piano 1

ditto

D x 9 (decr. 0 → -15 dB)
(delay unit = 179 msec.)
2 -1/-8.5/-18/2.0

Harpe

Piano 2

ditto

D x 2 (decr. 0 → -9 dB)
(delay unit = 536 msec.)
6 -1/-8.5/-18/2.0

Vibra.

ditto

D x 6 (decr. 0 → -10 dB)
(delay unit = 268 msec.)
5 -1/-8.5/-18/2.0

Xylo.

D x 4 (decr. 0 → -15 dB)
(delay unit = 358 msec.)
3 -1/-8.5/-18/2.0

Cymb.

93

D x 12 (decr. 0 → -12 dB)
(delay unit = 134 msec.)
1 -1/-8.5/-18/2.0

5

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

94

Fl.

Htb.

Cl. sib

Cl. b. sib

Bssn.

sans sourd. bouché

Cor fa

Trptt.

Tbn.

Tuba

6/16 2/8 12/16 6/16 4/8 6/16 1/8

94

Vln.

Alto

Vlc.

Cb.

6/16 2/8 12/16 6/16 4/8 6/16 1/8

94

Piano 1

ditto

Harpe

Piano 2

ditto

Vibra.

ditto

Xylo.

ditto

Cymb.

94

ditto

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

95

Fl. 1 2 | Htb. 1 2 | Cl. si♭ 1 2 | Cl. b. si♭ | Bssn. 1 2

sub. f p

sourd.

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

sourd. sèche

1/8 5/16 2/8 1/8 3/8 1/8

95

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

pizz. arco

1/8 5/16 2/8 1/8 3/8 1/8

95

Piano 1

ditto

Harpe

Piano 2

ditto

Vibra.

ditto

Xylo.

ditto

Cymb.

95

ditto

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

96

Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2 | Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

1/8 3/8 2/8 5/16 2/8 3/16

96

Vln. 1 2 3 | Alto 1 2 | Vlc. 1 2 | Cb.

1/8 3/8 2/8 5/16 2/8 3/16

96

Piano 1 — ditto

Harpe

Piano 2 — ditto

Vibra. — ditto

Xylo. — ditto

Cymb. — ditto

96 ditto

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

97

Fl. 1 2 Htb. 1 2 Cl. sib 1 2 Cl. b. sib Bssn. 1 2 Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

sourd.

ppp (à peine audible) ppp sim.

Plus lentement *accél.* Très modéré, presque lent (♪ = 72 - 76)

2 4 2/8 4/8 7/16 3/8 5/8

97

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

pizz. arco

pp (à peine audible) pp sim. l. v.

Plus lentement *accél.* Très modéré, presque lent (♪ = 72 - 76)

2 4 2/8 4/8 7/16 3/8 5/8

97

Piano 1

D x 6 (decr. 0 → -15 dB)
(delay unit = 268 msec.)
2 -1/-8.5/-18/2.0

D x 12 (decr. 0 → -15 dB)
(delay unit = 134 msec.)
4 -1/-8.5/-18/2.0

Harpe

table pos. nat. table pos. nat.

ditto

Piano 2 Vibra. Xylo. Cymb.

D x 4 (decr. 0 → -15 dB)
(delay unit = 358 msec.)
5 -1/-8.5/-18/2.0

D x 2 (decr. 0 → -15 dB)
(delay unit = 536 msec.)
3 -1/-8.5/-18/2.0

D x 9 (decr. 0 → -12 dB)
(delay unit = 179 msec.)
1 -1/-8.5/-18/2.0

97

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

UE 33 637

Fl. 1 2 Htb. 1 2 Cl. si♭ 1 2 Cl. b. si♭ Bssn. 1 2 Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

5/8 4/8 5/16 3/8 2/8

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

5/8 4/8 5/16 3/8 2/8

Piano 1 Harpe Piano 2 Vibra. Xylo. Cymb.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

98

Fl. 1 2 | Htb. 1 2 | Cl. sib 1 2 | Cl. b. sib | Bssn. 1 2

Cor fa 1 2 | Trptt. 1 2 | Tbn. 1 2 | Tuba

ppp sim.

2/8 7/16 1/8 4/8 2/8 7/16

98

Vln. 1 2 | Alto 1 2 | Vlc. 1 2 | Cb.

pp l. v.

2/8 7/16 1/8 4/8 2/8 7/16

98

Piano 1

ditto

Harpe

table pos. nat.

ditto

Piano 2

ditto

Vibra.

ditto

Xylo.

ditto

Cymb.

98

ditto

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Fl. 1 2 Htb. 1 2 Cl. sib 1 2 Cl. b. sib Bssn. 1 2

Cor fa 1 2 Trptt. 1 2 Tbn. 1 2 Tuba

Vln. 1 2 3 Alto 1 2 Vlc. 1 2 Cb.

Piano 1 Harpe Piano 2 Vibra. Xylo. Cymb.

poco sfp sim. sempre sub. p f sub. p f< mf p sub. pp ppp l. v. sans sourd. ditto très égal et régulier sub. f

7/16 3/8 7/16 5

Plus lentement *accél.*

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

99

Fl. 1 2

Htb. 1 2

Cl. sib 1 2

Cl. b. sib

Bssn. 1 2

Cor fa 1 2

Trptt. 1 2

sans sourd.

Tbn. 1

sans sourd.

Tuba 2

2

99

Vln. 1 2 3

Alto 1 2

Vlc. 1 2

Cb. 1

Sub. Lent, régulier de pulsation (♩ = 52 - 60)

3/4 — 3/8 — 3/4 — 5/4

99

arpège rapide

Piano 1

2 increase amplification so that Piano 1 dominates

Harpe

D x 7 + FS (7) — ditto

(delay unit ♪ = 335 msec.)

4 -4/-13/-18/2.0

Piano 2

D x 7 + FS (7) — ditto

(delay unit ♪ = 260 msec.)

6 -4/-13/-18/2.0

Vibra.

D x 7 + FS (7) — ditto — ditto

(delay unit ♪ = 285 msec.)

5 -4/-13/-18/2.0

Xylo.

aller au Glockenspiel

Glockenspiel

D x 7 + FS (7) — ditto

(delay unit ♪ = 360 msec.)

3 -4/-13/-18/2.0

Cymb.

99

D x 7 + FS (7) — ditto

(delay unit ♪ = 310 msec.)

1 -4/-13/-18/2.0

1 2

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

5/4 | 3/8 | 3/4

Piano 1 | Harpe | Piano 2 | Vibra. | Glcksp. | Cymb.

ditto

4/4 | 3/8 | 3/4

100

Piano 1 | Harpe | Piano 2 | Vibra. | Glcksp. | Cymb.

rapidement

4 (amplification only until the end)

sim.

D x 12 + FS

(delay unit ♪ = 230 msec.)

6 -5/-13/-18/2.0

(delay unit ♪ = 250 msec.)

5 -5/-13/-18/2.0

(delay unit ♪ = 220 msec.)

3 -5/-13/-18/2.0

(delay unit ♪ = 240 msec.)

1 -5/-13/-18/2.0

100

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Piano 1
Harpe
Piano 2
Vibra.
Glcksp.
Cymb.
ditto
loco
arpège rapide
101
D x 7 + FS
(départ à 500 ms., delay unit = 300 msec.)
6 -6.5/-13/-18/2.0
(départ à 800 ms., delay unit = 270 msec.)
5 -6.5/-13/-18/2.0
(départ à 1340 ms., delay unit = 250 msec.)
3 -6.5/-13/-18/2.0
1 (amplification only until the end)

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

102

Piano 1

Harpe

Piano 2

Vibra.

Gleksp.

Cymb.

102

D x 9 + FS

(départ à 2000 ms., delay unit = 450 msec.)

6 -8/-13/-18/2.0

ditto

ditto

ditto

arpège rapide

5 (amplification only until the end)

D x 9 + FS

ditto

(départ à 3000 ms., delay unit = 380 msec.)

3 -8/-13/-18/2.0

ditto

ditto

7

8

Piano 1

Harpe

Piano 2

ditto

Vibra.

Gleksp.

ditto

Cymb.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

103

Piano 1

Harpe

Piano 2

sempre

a) D x 6 + FS (delay unit = 330 msec.) 1 6 -10/-13/-18/2.0

b) D x 6 + FS (delay unit = 230 msec.) 5 -10/-13/-18/2.0

b) ditto 1 5 6 -10/-13/-18/2.0

c) D x 6 + FS (delay unit = 315 msec.) 4 -10/-13/-18/2.0

c) ditto 4 -10/-13/-18/2.0

c) ditto 1 4 5 6 -10/-13/-18/2.0

d) D x 5 + FS (delay unit = 195 msec.) 2 -10/-13/-18/2.0

d) ditto 2 -10/-13/-18/2.0

d) ditto 2 -10/-13/-18/2.0

e) D x 6 + FS (delay unit = 250 msec.) 3 -10/-13/-18/2.0

e) ditto 3 -10/-13/-18/2.0

e) ditto 3 -10/-13/-18/2.0

Vibra.

Glcksp.

6 (amplification only until the end)

arpège rapide

sempre sim.

Cymb.

sempre

103

9 10 11 12

Piano 1

Harpe

Piano 2

ditto 1 2 4 5 6 -10/-13/-18/2.0

e) ditto 3 -10/-13/-18/2.0

e) ditto + feedback 1 - 6 -10/-13/-18/2.0

Vibra.

Glcksp.

Cymb.

13 14 15

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Gravure informatique : Krystyna Reeder

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Technical Manual Summary

Introduction

This manual summarizes briefly the electro-acoustic principles and processes used in *Répons*. For complete details (DSP circuits, spatialization notation and directives, detailed parameter data, algorithms, performance guidelines etc.) readers can consult the Technical Manual published separately (UE 36888).

The manual summary is organized in two main sections:

Section 1 – Technologies Required: contains a short description of the amplification, sound processing and spatialization technologies used in *Répons*.

Section 2 – Processes and Data: contains a description of the overall principles at work in the electronics for each section of the piece.

1. Technologies Required

1.1. DSP Modules Used

The DSP modules used in *Répons* are listed and described below. Typically, the outputs of a module go either directly to the spatialization system or are routed to other modules for further processing before being sent to the spatialization system.

• Envelope Follower: This module takes the input signal and outputs the smoothed overall amplitude of the incoming signal.

• Delay: This module takes the input signal and delays the signal as many times as needed, thus the number of outputs varies accordingly.

• Frequency Shifter: This module takes the input signal and modulates it according to the modulation frequency. It has a 'positive' and a 'negative' output.

• Ring Modulation: This module takes the input signal and modulates it according to the modulation frequency.

• Comb Filter: This module takes the input signal and filters it according to the two parameters: 1) the notch frequency which in fact constructs a series of notch filters spaced at intervals of the notch frequency, 2) notch width that specifies the narrowness of each notch.

• Infinite Reverberation: This module reverberates a sound with a very long decay time giving the impression of a sustained (infinite) sound.

• Pure Tone Generator: This is a sine wave with a percussive envelope.

• Additive Synthesis: This technique is used for creating synthetic sounds that can be calculated off-line (for a sound file) or in real time.

1.2. DSP Module Symbols

In order to designate the DSP units described above, the following symbols are used in the score:

- D: delay module.
- FS: frequency shifter module.
- RM: ring-modulator module.
- D x N: delay with N outputs.
- D x N + FS: delay with N outputs each of which goes to a frequency shifter.
- D x N1-N2 + RM: N1 to N4 delays each of which goes to a ring modulator.
- IR: infinite reverberation.
- PT: pure tone generator.
- PT + IR: pure tone sent to infinite reverberation.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

1.3. Spatialization

The transformed sounds of the soloists are sent to a spatialization system which then routes the transformation (also called source) to one or more loudspeakers in a static or dynamic fashion. *Répons* needs a spatialization system capable of specifying sound localization (typically one or more of the six speaker locations and points in between) and ambience (perception of a virtual room onto which the sound is projected in order to augment the perception of volume and distance).

Generally speaking, for each source three types of information are needed:
1) the direction of the source (i.e. where the source's sound is perceived to be coming from),
2) the presence of the source (whether it is perceived to be 'near' or 'far'),
3) the presence of the virtual room in which the source is projected.
It is important to be able to change any of these three characteristics (especially direction and source presence) dynamically and accurately in real time.

In *Répons* the transformed sounds are spatialized in a variety of ways: fixed speaker assignment, random speaker assignment, rotation through a set of speakers, panning back and forth between speakers or pairs of speakers. The Technical Manual contains a full description of the notation used for spatialization.

2. Processes and Data

The score is made up of several sections. Each section contains a series of cues that are used to designate the exact moment when changes should take place in the electronic part. In the score, cues are placed at the bottom of the score enclosed in a circle with an arrow pointing upwards:

They should not be confused with indications for the conductor such as:

that are placed above piano 1 in the score and point downwards.

Important remark regarding the version of the data in the Technical Manual (UE 36888)

During the course of the creation of *Répons* some of the processes and data were changed in order to make improvements, reflect a change from a musical point of view, incorporate new technologies etc. All changes were made together with Pierre Boulez. The Technical Manual reflects the final version of the processes and data for *Répons*.

2.1. Rehearsal Numbers 21 to 26

In each section corresponding to a rehearsal number the structure is the same. First, all soloists play an arpeggiated chord that is spatialized without transformation. Secondly, the soloists play one or more arpeggiated chords that are transformed using delays and frequency shifting. The only exception to this is the section at rehearsal number 26 where only the transformations are used.

The spatialization works in the following manner: the instrument's sound is spatialized over a given pattern of four speakers.

The delay and frequency shifting works in the following manner: the instrument's signal enters a delay module with N outputs where each output is routed to a frequency shifter whose outputs (negative or positive) are summed and sent to the corresponding speaker.

NB: In the score all notes enclosed within square brackets are not transformed.

2.2. Rehearsal Numbers 27 to 31

All transformations here are done using rhythmic patterns of delays where the delay times of each delay are given in milliseconds. A decrescendo is applied to the successive delays in the form of an exponentially decaying curve.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

2.3. Rehearsal Numbers 32 to 41

The transformations in these sections are done using a DSP circuit with two ring modulators whose summed outputs are sent to a comb filter. In these sections the output of this circuit goes to an infinite reverberation unit before being sent to a speaker.

2.4. Rehearsal Numbers 42 to 47

There is no transformation of the soloists' sounds in this section. However, the sound level of each soloist (except the pianist of piano 2 who plays an electric organ in this section) is detected using an envelope follower that modulates the level of a sound file produced with additive synthesis. The level of the sound file is at all times proportional to the level of the soloist's sound.

2.5. Rehearsal Numbers 47 to 52

The soloists are transformed using delays with or without ring modulation. There are three transformation circuits:

• Circuit 'A': This circuit uses a series of delays with rhythmic patterns. Each delay has a different amplitude. Within a section the data sets are updated every N milliseconds and upon update the speaker assignment changes.

• Circuit 'B': This circuit uses a series of isochrone delays (i.e. each delay is a multiple of a basic unit delay value). Each delay has a different amplitude. Each delay output is sent to a ring modulation unit. Here the data set remains fixed during the section, i.e. there is only one data set. The speaker assignment of the output remains fixed throughout the section.

• Circuit 'C': This circuit functions in the same way as circuit 'B' except that the delay / ring modulation data sets are updated every N milliseconds; and upon update the speaker assignment(s) change.

The soloists are mapped to different circuits at different times. The mapping of instruments, speaker assignments and movements (*) and process durations is summarized below:

	47 + 2	**48**	**49**	**50**	**51**	**52**
circuit A	Harp 3 <-> 5 N: 4150	Xylophone 2 <-> 4 N: 4150	Cymbalom 2 <-> 6 N: 4150	Vibraphone 4 <-> 6 N: 4150	Piano 1 1 <-> 3 N: 4150	no input
circuit B	no input	Harp 5	Xylophone 3	Cymbalom 1	Vibraphone 5	Piano 1 2
circuit C	no input	no input	Harp 1 <-> 5 N: 4150	Xylophone, Harp 2 <-> 5 N: 4150	Cymbalom, Xylophone, Harp 2 <-> 6 N: 4150	Vibraphone, Cymbalom & Harp 1,6 <-> 3,4 N: 4150

(*) NB: '3<->5' indicates an alternation between speakers 3 and 5 each N milliseconds; '1,6 <-> 3,4' indicates an alternation between speakers 1&6 and 3&4 each N milliseconds.

2.6. Rehearsal Number 53

The soloists are mapped to circuits with random processes that use delays whose outputs are sent to ring-modulators.

The way the processes work can be best explained using an example based on the data for the harp at cue 1 (see below). Note that there are three starting times (2412 msecs., 5280 msecs. and 7410 msecs.) and for each starting time three sequences: A, B and C.
When the process starts, it chooses at random:

• one sequence (A or B or C) of delays/ring-mods. starting at 2412 msecs.
and
• one sequence (A or B or C) of delays/ring-mods. starting at 5280 msecs.
and
• one sequence (A or B or C) of delays/ring-mods. starting at 7410 msecs.

Perusal score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

For example, if the algorithm chooses sequence B at 2412, sequence A at 5280 and sequence C at 7410, the following pattern of delay/ring-mods will be used to transform the soloist's sound:

msec.:	**2412**	2546	2680	**5280**	5412	**7410**	7540	7670	7800
rm-freq.:	165	98	185	98	185	165	98	185	69

After 7930 milliseconds the process chooses a new set of sequences. If now the process chooses: sequence A at 2412, sequence A at 5280 and sequence B at 7410, the following pattern of delay/ring-mods will be used to transform the soloist's sound:

msec.:	**2412**	2546	**5280**	5412	**7410**	7540	7670
rm-freq.:	69	131	98	185	44	69	131

After another 7930 msecs., the process chooses a new set of sequences, creating a new pattern. The process continues in this fashion until stopped when the harp no longer plays.

The processes for the other soloists work in the same fashion.
The dynamic level of all delay / ring-modulators is the same.

Data for the Harp at cue 1 (process duration: 7930 msecs.):

Possible sequences starting at 2412 msecs.

sequence A	msec.:	2412	2546	/	/
	rm-freq.:	69	131	/	/
sequence B	msec.:	2412	2546	2680	/
	rm-freq.:	165	98	185	/
sequence C	msec.:	2412	2546	2680	2814
	rm-freq.:	55	44	98	69

Possible sequences starting at 5280 msecs.

sequence A	msec.:	5280	5412	/	/
	rm-freq.:	98	185	/	/
sequence B	msec.:	5280	5412	5544	/
	rm-freq.:	95	131	69	/
sequence C	msec.:	5280	5412	5544	5676
	rm-freq.:	265	98	69	44

Possible sequences starting at 7410 msecs.

sequence A	msec.:	7410	7540	/	/
	rm-freq.:	55	98	/	/
sequence B	msec.:	7410	7540	7670	/
	rm-freq.:	44	69	131	/
sequence C	msec.:	7410	7540	7670	7800
	rm-freq.:	165	98	185	69

2.7. Rehearsal Numbers 54 to 71

In general it is the outputs that are spatialized in Répons. Here the idea is to do the opposite, i.e. spatialize the inputs by panning between the inputs of the soloists.

The soloist's sound is transformed using delays only. Each delay output has a different amplitude. At each section each soloist is assigned a data set of rhythmic and dynamic patterns.

The computer's input scans the soloists in an order different at each section. For example, at rehearsal number 54 cue 1, the soloists' inputs are scanned in the following order: cymbalom -> piano 1 -> harp -> xylophone -> piano 2 -> vibraphone. This means that at first only the cymbalom's transformations will be heard, then only the transformations of piano 1 and so forth. The '||:' and ':||' symbols signify that the scanning process repeats itself until the cue is given to stop.

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

cues:	scan order
1	||: cymbalom -> piano 1 -> harp -> xylophone -> piano 2 -> vibraphone :||
3	||: piano 1 -> cymbalom -> harp -> xylophone -> vibraphone -> piano 2 :||
5	||: piano 1 -> cymbalom -> xylophone -> harp -> piano 2 -> vibraphone :||
7	||: cymbalom -> xylophone -> vibraphone -> piano 1-> harp -> piano2 :||
9	||: cymbalom -> piano 1 -> xylophone -> harp -> vibraphone -> piano 2 :||

2.8. Rehearsal Numbers 71 to 73

In this section only piano 1 and piano 2 are spatialized but not transformed. The other soloists are neither transformed nor spatialized.

2.9. Rehearsal Numbers 80 to 89

Only piano 2 is transformed and spatialized in these sections. The other soloists are neither transformed nor spatialized.

Two kinds of treatments are used here for piano 2:

1) Highlighting individual notes played by the piano using a percussive pure tone (PT) whose output goes directly to an infinite reverberation unit.
2) Delay and frequency shifting of individual notes played by the piano.

2.10. Rehearsal Numbers 91 to 98

All transformations are done using patterns of isochrone delays, i.e. the delays in the pattern are multiples of a basic unit given in milliseconds. A decrescendo is applied to the successive delays.

2.11. Rehearsal Numbers 99 to 103

In all of the following sections Piano 1 is not transformed, but should be amplified to the equivalent sound level of the other transformations.

The other soloists are transformed with delays and frequency shifters very similar to the section beginning at rehearsal number 21+2 except that in this section the delays are not isochrone but have rhythmic patterns instead.

A special case arises at rehearsal number 103 where Piano 2 is transformed using five delay/frequency shifter circuits labeled ‘a’ to ‘e’.

Piano 2 is transformed using these circuits in the following manner:

- 103 + 3 (cue 10): piano 2 goes to circuits ‘a’ to ‘e’.
- 103 + 4 (cue 11): piano 2 goes to circuits ‘b’ to ‘e’.
- 103 + 5 (cue 12): piano 2 goes to circuits ‘c’ to ‘e’.
- 103 + 9 (cue 13): piano 2 goes to circuits ‘d’ to ‘e’.
- 103 + 13 (cue 14): piano 2 goes to circuit ‘e’ only. In addition, the output of circuit ‘e’ is re-injected into the input of circuit ‘e’.

Andrew Gerzso
Paris 2014

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.

Perusal Score

Please note that this material is for perusal purposes only and must not be used for any kind of performance or any other exploitation. Any copying, distribution, dissemination or other use of the material is prohibited.